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# HORIZON

The Magazine of the Arts

## Erick Hawkins: Revelations in Dance

ix California Colorists

owagqatsi: Silent Film

Des Avant-Garde

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A Spirit of  
Ingenuity

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Michael Moses as Eros in Erick  
Hawkins's *God the Reveller*.



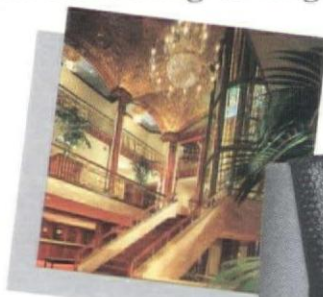
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# HORIZON

Volume 31

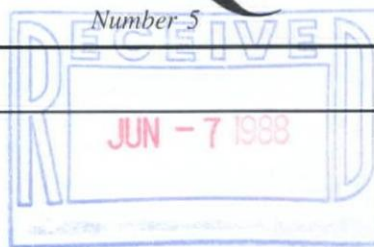
Number 5

June 1988

Cover: Michael Moses  
as Eros in Erick  
Hawkins's *God the  
Reveller*. © Jonathan  
Atkin.

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Our pull-out pocket guide is your passport to the century's premier cultural celebration.

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Performers from all over the world converge at The First New York International Festival of the Arts. Backed by an stunning show of corporate support, this month-long celebration of the twentieth century launches an unparalleled line-up of premieres and a dizzying schedule of experimental works.

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An alphabetical index of Festival performers and events for cross-reference with our pocket guide.



## That Manhattan Magic

Want a glimpse into the next century? Your window is as big and colorful as the city of New York, where the world's great artists will gather all month long for the most extraordinary line-up of cultural "firsts" in modern history. Now is the time to plan for The First New York International Festival of the Arts celebration, which you'll read about in our complete events guide inside this issue. So pack your bags and grab a seat for any one of the hundreds of performances. They'll challenge and entertain you all month long.

There will never be a better time than now to make that cultural trek to New York—at least not until the *next* International Festival—but any time offers a dizzying opportunity to indulge yourself in the arts. Just last month I joined a lively group of arts patrons from Dayton on one of those unforgettable odysseys. Our guide was Suzanne Bassani, the indefatigable founder of Dayton's Muse Machine—a remarkable organization that has fostered a passion for the arts among area teenagers. Suzanne had already organized and conducted New York trips for high-school teachers (who form the core of the Muse Machine's astounding success). Meanwhile, the city's arts patrons were clamoring to get in on the adventure, so Suzanne turned her New York trips into a fundraiser and custom-designed an insider's tour of Manhattan for thirty-one fortunate travelers (who each donated \$500 to the Muse Machine for the privilege of making the trip).

Suzanne guided her guests through four days and nights of Manhattan magic, with stops at Geoffrey Holder's legendary SoHo loft, lunch with playwright Peter Schaeffer and Circle Rep artistic director Tanya Berezin as well as Metropolitan Museum president William Leurs and opera diva Dorale Soria. Everywhere we went, conversation was lively and the energy flowed as artists and Muse Machine guests shared ideas and observations. "Everybody got very excited about all the information," Suzanne said after the trip. "Back in Dayton, they're now saying, 'Why shouldn't we do these things here?' And that's the whole idea—to catch the excitement of New York and bring it back home."

This issue reflects the best of the season's art offerings. The entire HORIZON staff has enjoyed a marvelous collaboration with Martin Segal and The Festival team—particularly Jocelyn Hayes, Robin Massee and Rebecca Leary—as we developed the pocket guide and our sixteen-page special feature about The Festival's spectacular line-up of premieres. Take us along as you explore the arts frontier this month—we'll be looking for you there.



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## Ann C. Rosebrooks

"I drove one of my art teachers crazy. He wanted everybody to paint like Vermeer—very detailed and precise. But I tend to see things out of proportion. Overblown. My drawings overrun the page, my sculptures are bigger than their subjects. I feel that when things are distorted, they're much closer to reality."

Ætna supports artists like Ann Rosebrooks so more of us can see art, and life, from a different perspective.





# ACA: A View From The Field

## Coming to Our Senses About Arts Education

Something very important has been happening in American education in the last decade or so: As a nation, we're beginning to question and debate, more widely and more seriously than we have in many years, exactly what a sound public education must provide, the ways in which it is currently deficient, and how to improve it. Drawn into these sometimes passionate exchanges have been teachers and school administrators, congressional representatives and presidential appointees, parents, scholars, and even students themselves.

Though the educational concerns of the arts community took a while to catch the attention of the general press, in recent years the level of discussion about arts education has been more visible. Differences obviously exist among the various parties to this debate, but the wealth of ideas that this discussion has generated have been invaluable. If the place of arts education as a priority in school budgets and curricula becomes a more secure one, it will be due in part to the breadth and depth of this debate and to those who have advocated most vigorously on its behalf.

The newest addition to the research and writing about arts education is ACA's *Can We Rescue the Arts for America's Children: Coming to Our Senses 10 Years Later*, funded by the Ahmanson Foundation and written by Charles Fowler. Because he was one of the original members of the 1977 panel chaired by David Rockefeller, Jr., that produced the first *Coming to Our Senses*, a landmark study focusing on the crisis of arts education in our schools that was published in 1978, Fowler provided exactly the kind of insight and perspective that this re-examination demanded. At the same time, his experience as education editor for *Musical America* magazine, his work in the reform of arts education, and his active participation in many other related activities offered a current vantage point from which to survey the field.

In his foreword to the book, Fowler asks, "Are the arts any more significant in education today than they were ten years ago?" That question is central to the assessment that he undertakes, but unfortunately his answer is that they "have not gained



*Advocacy at all levels of government is needed in order to provide schoolchildren (like this member of the Louisville Youth Orchestra) with a basic education in the arts.*

much new status." It is a "brutal fact," he asserts, that we have not come to our senses during the intervening years. "In truth, I believe we are farther away from that august agenda today than we were in 1977 when the panel report was published."

Drawing a parallel to another compelling issue of our time, Fowler concludes in his foreword, "the arts are the minority subjects in American education, and they suffer all the indignities of the downtrodden: low status, neglect, poverty, and powerlessness. They deserve better."

If Fowler's assessment is correct, what are we to make of a period in which official neglect coincides with the public's desire (according to pollster Louis Harris's latest "Americans and the Arts" survey) for more and better arts-education experiences for their children? It's no secret that the arts continue to be a low priority in most local school board budgets, but where is the strong national leadership that can help set a new agenda for—and give new status to—arts education?

It was this kind of leadership that Dr. Arthur Schlesinger, Jr., called for in his inaugural Nancy Hanks Lecture on Arts and Public Policy, sponsored by the Gannett Foundation and delivered during

ACA's recent Advocacy Day in Washington, D.C. The Ad Hoc National Arts Education Working Group convened by ACA and Music Educators National Conference (MENC)—has also urged the development of broad-based support for such an agenda through advocacy at all levels of government.

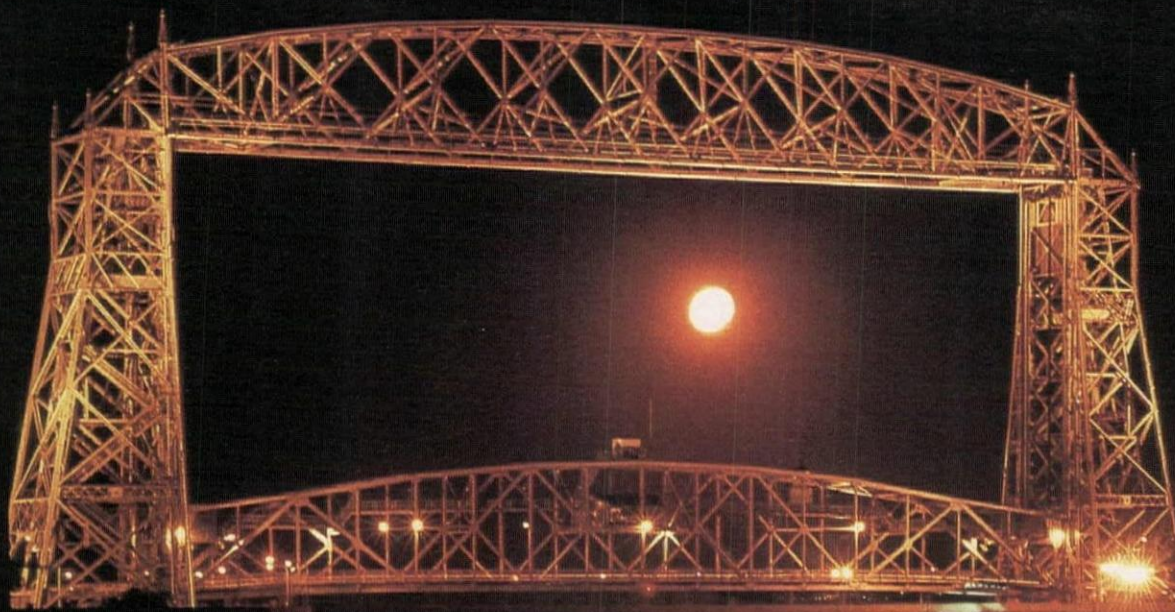
But if the future of arts education is uncertain it is definitely not without its passionate and articulate spokespeople. In his preface to the book David Rockefeller, Jr., suggests where that future lies. "My own view of arts education today," says, "is that its future is wrapped in the cocoon of education reform . . . Because American education must and will be reformed for the better, a education will be part of—perhaps a very significant part of—that flourishing."

Let's hope that in 1988 we can mark another decade of effort with real celebration for the successes that the next ten years may bring.

Milton Rhodes, President  
American Council for the Arts

To order a copy of *Can We Rescue the Arts for America's Children: Coming to Our Senses 10 Years Later*, send \$14.95 (\$13.45 for ACA member) plus \$3.00 for postage, to: ACA Books/1285 Avenue of the Americas/3rd Floor—Area M/New York, N.Y. 10019. To receive more information about other ACA publications and about ACA membership, you may also call 212/245-4510.





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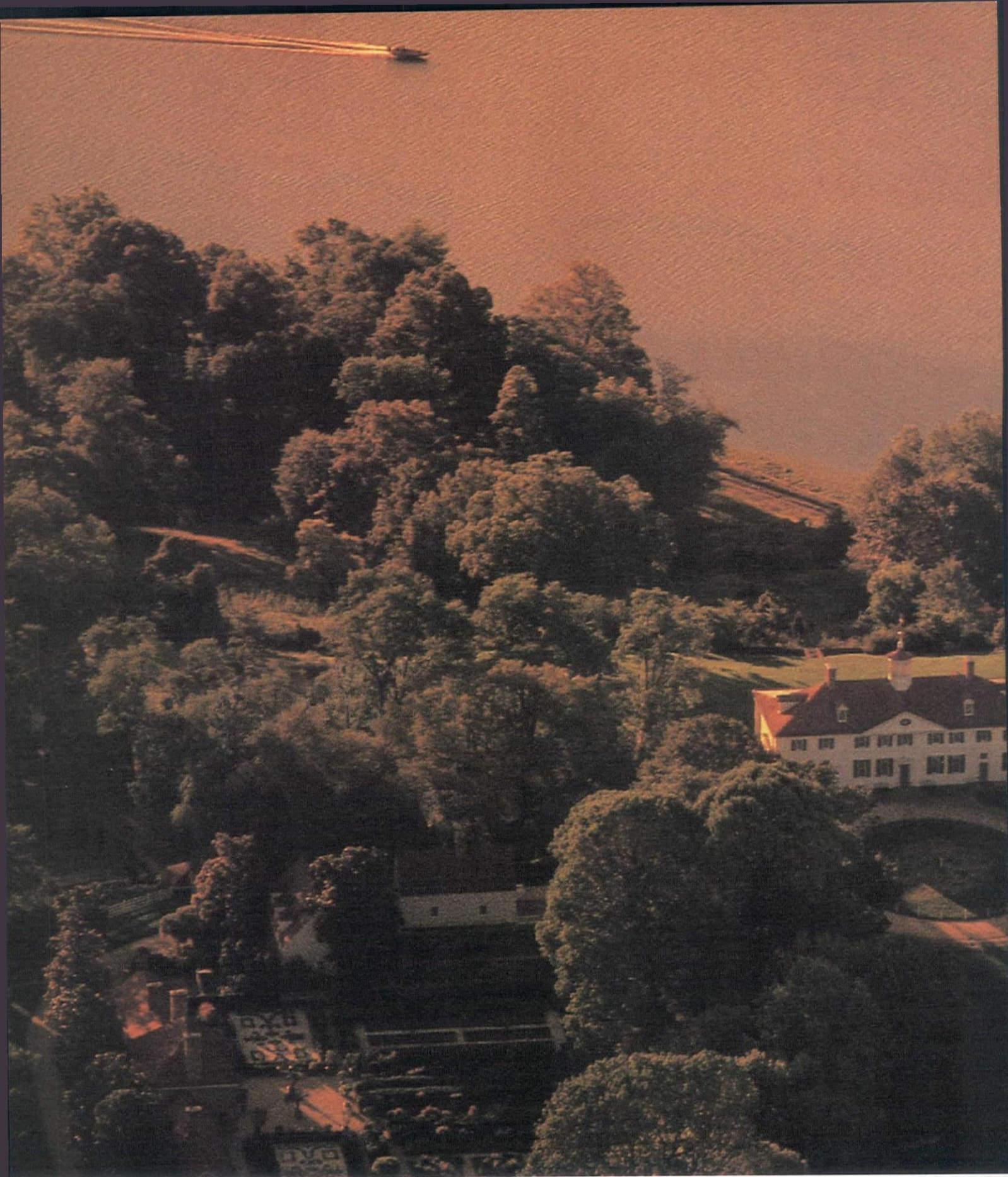
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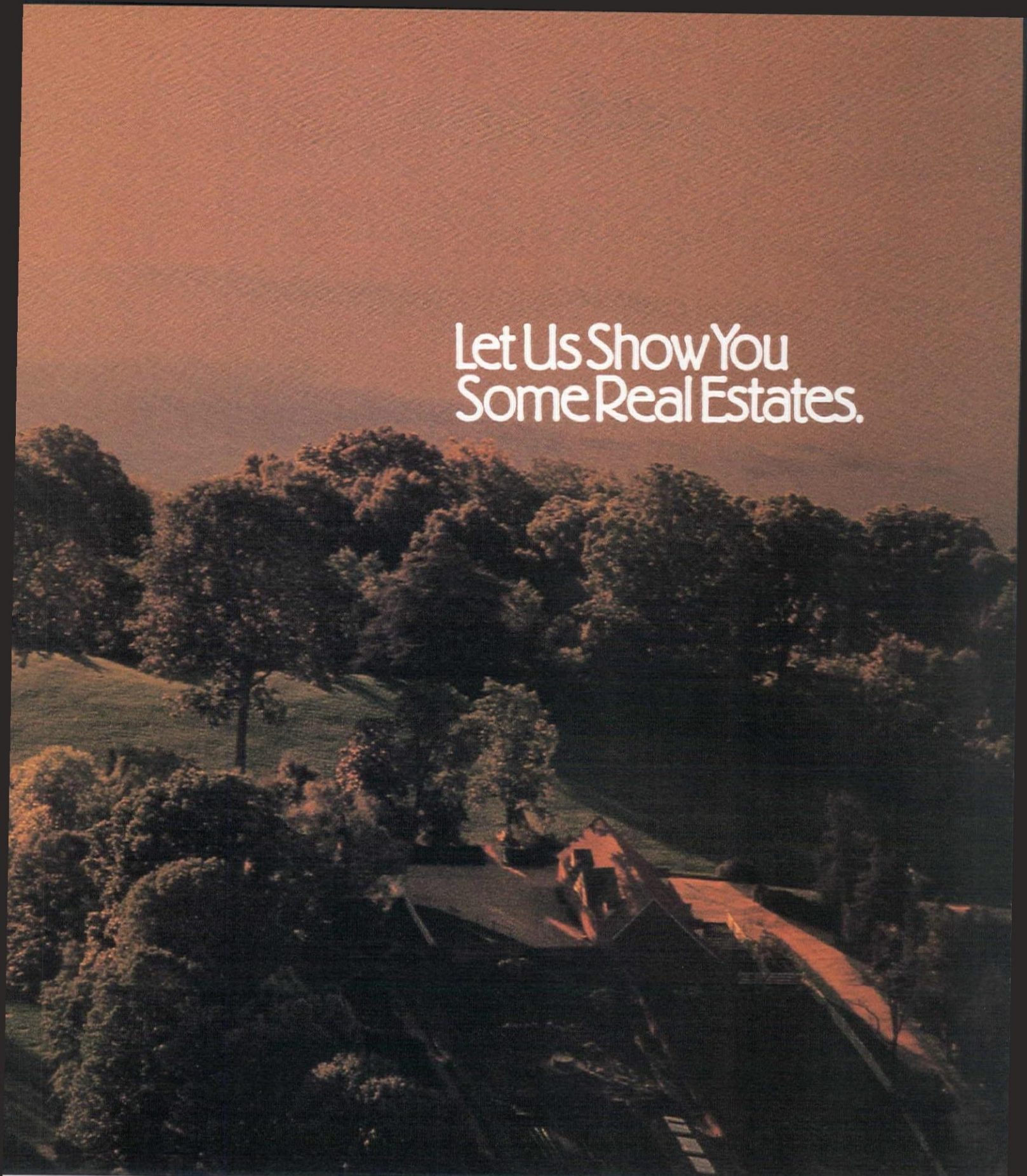
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An aerial photograph of a large, sprawling estate in Fairfax County, Virginia. The property features a large, dark-roofed house with a prominent chimney, surrounded by dense, mature trees. The landscape is hilly and green, with a road visible in the foreground. The sky is a warm, orange-brown color, suggesting a sunset or sunrise.

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It began in 1965, when a group of highly talented young musicians, participating in the North Carolina School of the Arts' first International Music Program, invaded the Accademia Musicale Chigiana in Siena, Italy. The NCSA is an institution in Winston-Salem which provides professional training for gifted students in the arts; the Accademia is an acclaimed music center which collects talented students from all over Europe for its master classes each summer. The Italians were in for a surprise. Not only was the quality of the student orchestra's playing far beyond what they had expected; the eager young Americans also insisted on practicing right through the afternoon siesta. "Literally," rites NCSA founding chairman Dr. James Semans in his book, *Siena: Six Summers of Music*, tomatoes would come spilling through the open windows whenever the students made too much noise at the wrong time. Adjustments were quickly made—"The Italians have a love of music," says Semans.

They are very forgiving"—and, for the past twenty-two years, these musicians from the New World have been conquering the Old, and finding themselves enriched in the process. The program has changed over the years: adding Germany to its itinerary in 1980, shifting from symphonic to chamber music, and this year, operating as an honors program exclusively for NCSA students. The musicians no longer stay in Siena (although they still play concerts there) opting for nearby Assisi to prevent overcrowding at the Accademia. But the IMP is always warmly received. Both in Germany and Italy, Semans says, there were editorials written along with music reviews, asking, "Why aren't we doing this here?" He tells a charming story of one concert in Italy, to which whole families came and crowded the stage, where a little boy fell asleep against the bass drum. And the students themselves gain a new cultural perspective from the trip. "They come back changed," Semans says. "The whole musical world looks bigger to them." Adds dean of music Larry Smith, "It's amazing to see them open up while they are there."

Semans and his wife Mary have accompanied each IMP session. "Seeing the same faces is important to our hosts, building a personal relationship between us," he says, estimating that as many as 1,500 students have rotated through the program, most of them first-timers. "And the students like



# THE GRAND TOUR

Every summer, a group of talented young musicians conquers the Old World.

to see us in the front row, to start the applause vigorously," he adds. "That makes us duty-bound to attend every concert possible!"

That emphasis on personal relationships—people-to-people diplomacy—has been a hallmark of the IMP since its inception. NCSA and IMP founder Vittorio Giannini relied on personal contacts to win support from the Italian government and the Monte dei Paschi di Siena (a public bank owned by the city of Siena). The residency in Germany is sponsored by Philip Holzmann, AG, the parent company of J.A. Jones Construction Company of Charlotte (Edwin Jones is credited with fostering the idea of the sponsorship). And the students themselves serve as cultural ambassadors. "They become personal connections between the two cultures," says Smith. "They never shy away from it." The Italians

have responded in kind. Two years ago the director of the Accademia flew to Winston-Salem to celebrate NCSA's Founder's Day.

"The point of the program is for the student to have a cultural experience which elevates his motivation and his

experience of travel," explains Semans. Before leaving the States, students see slide shows and attend lectures about the cities where they'll be staying—so they'll know what not to miss when sightseeing.

The 1988 program, which runs June 15-July 9, looks very different from the first IMP. Instead of a symphony orchestra, the program will consist of twenty-one musicians, including eight voice students. "We take the best of who auditions and try to build the music around that," says Smith. "When it was an orchestra, certain instruments never had a chance to go. By keeping the number of students around twenty, the chance to give personal attention is more significant. There's more give and take between staff and students." Also, he adds, there's "more of a balance between voice and instrument." This year, too, all the participants are drawn from the North Carolina School of the Arts.

This year's musicians began intensive rehearsals in May and will perform ten concerts in North Carolina June 7-12, including a June 9 concert at the Governor's mansion in Raleigh. "The state has been very supportive," says Smith. "This is a way to show our thanks." The group will then spend twelve days in Germany, and on June 18 will present a concert celebrating the 700th anniversary of the city of Düsseldorf. On June 27 the IMP begins its residence in Assisi, and will play concerts in Perugia, Siena, and other nearby cities. Whatever the venue, audiences will enjoy superb music. And the students—and staff—are sure to find themselves challenged by the cultural exchange. As Smith says, the wonderful thing about the IMP is that "it's living and breathing. It develops as things are encountered." That's exactly the philosophy these modern-day conquerors need. —Kenna Simmons



Members of NCSA's International Music Program have been delighting European audiences since 1965. Top: 1987 IMP member David Nicholson practices the tuba on location in Bad Homburg, Germany. Right: A manifesto announces the 1987 concert in Spoleto, Italy.



# This summer AT&T puts i



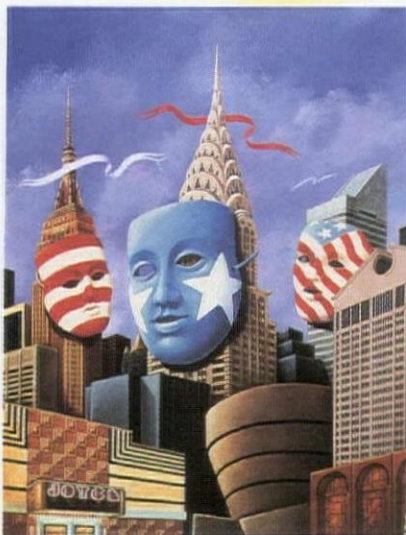
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June 12*



Photo by Christian Steiner

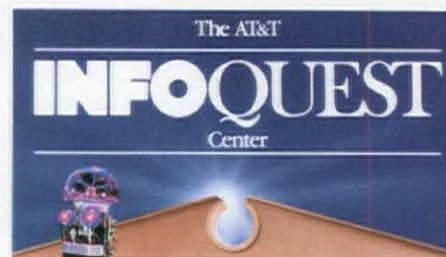
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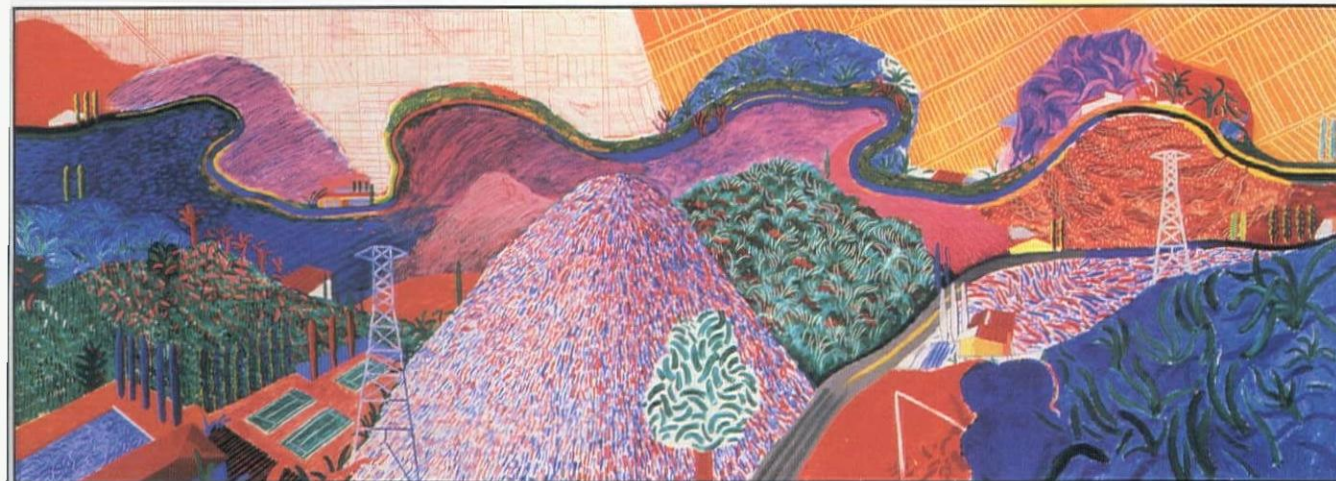
# all together.

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*June 18–  
August 14*

## DAVID HOCKNEY: A RETROSPECTIVE

The Metropolitan Museum of Art



MULHOLLAND DRIVE: THE ROAD TO THE STUDIO, 1980. © David Hockney, 1980. Los Angeles County Museum of Art.

## NEW YORK CITY OPERA

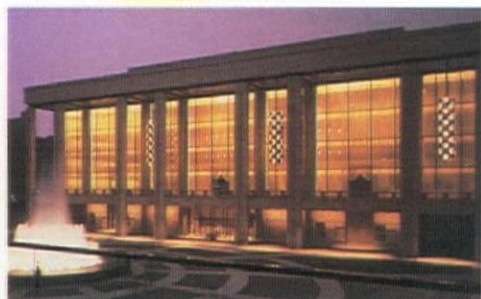
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J. Wade

The dancer's art, one might say, has been that of supreme and excruciating physical effort, the art of the tensed muscle, violence masquerading as grace.

Or at least that was so until Erick Hawkins came on the scene. For nearly four decades now, the American dance maverick has been bringing about a one-man revolution in the art form. "Tight muscles do not feel," Hawkins is fond of saying. The movements he has choreographed and performed arise from a strikingly original vision of how the body actually moves, taking as its impetus not harshness and force, but a free and unimpeded opening to the body's inherent capacity for grace and fluidity. A visionary whose ideas are informed by the thought of the Greeks, the mythology of native Americans, and the culture of the Orient, Hawkins sees dance as the body's true nature.

discuss his art. His stroke and recovery renders his insight all the more compelling. "I really think negativity destroys our precious creative brain cells."

In a special award-presentation performance and in three subsequent evenings on the American Dance Festival stage in Durham, North Carolina, his company will offer a sampler of Hawkins's vision. *Heyoka* (1981) will be performed on the night he receives the Scripps Award. With music by Ross Lee Finney and costumes and sets by sculptor Ralph Dorazio, the title is a Sioux word meaning "clown." And following the native American tradition of having clowns precede a serious performance (in order to open the audience to the immediacy of the action to come), *Heyoka* begins with a mime-like performance by two masked dancers who come on stage shaking rattles to play hide-and-seek with the

# ERICK HAWKINS

Virtually ignored for years, the choreographer—now in his late seventies—is finally coming into his own as one of America's great creative geniuses. This season has seen a sold-out retrospective performance by his company at the Kennedy Center, a \$70,000 grant from the Volvo Corporation to commission the acclaimed *God the Reveller* (and to support the production of a film on the Hawkins oeuvre being produced by the South Carolina public television network)—and a dazzling bouquet of critical accolades. On June 15, Hawkins will receive the American Dance Festival Samuel Scripps Award, which carries a prize of \$25,000, for his lifetime contribution to the art. As ADF director Charles Reinhart, a long-time believer in Hawkins's unique and daring vision, puts it, this choreographer is "a true American original."

If anything, that's an understatement. Hawkins's dances have taken for their subject matter figures ranging from Ahab to Dionysus, and are legendary for the new music by American and international composers he has commissioned for them, as well as for sets and costumes created by such artists as Isamu Noguchi, Helen Frankenthaler, Ralph Lee, and Ralph Dorazio.

In an age where art has given form to angst and alienation, Hawkins has counted among his accomplishments that of never bringing a negative idea to the stage. "I deliberately avoided violence in both technique and content," he explains, "and for a very good reason—because of its destructiveness to the human spirit." Recovering from a stroke early this spring with a speed that has astonished doctors, Hawkins and long-time friend and collaborator, composer Lucia Dlugoszewski,

audience behind sheets of paper. The ADF performances will include revivals of early works, featuring those scored by Dlugoszewski (who worked exclusively with Hawkins from 1953 until 1973), as well as pieces performed as recently as four years ago. Durham audiences will also see *God the Reveller*, which Hawkins calls "a revolutionary combining of violence and elegance in the same reckless equation." In many ways the work represents a culmination of his vision. A collaboration between Hawkins, composer Alan Hovhanes, and Dorazio, *God the Reveller* begins with the emergence of the god Eros from the world egg, and explores the myriad ways in which we encounter Dionysian energy.

The choreographer has often spoken of his awareness that everyone in his audiences faces the same fundamental challenge—that of going ahead until the day of death—and of his conviction that art should light the way on that journey. His dances are often about heroes—from Dionysus to the first man at the world's beginning on the American prairie in *Plains Daybreak*. Hawkins's belief is that the hero is in fact Everyman, and that art is most properly a source of courage in the universal quest "to face the monster. I now know," he states, "that all monsters are negative energy."

In *God the Reveller*, he says, for the first time he was "able to make the creative confrontation of poetic energy against destructiveness. Ultimately the courage of a hero is to be able to face negativity and understand it. The hero must also find the equivalent amount of aesthetic energy to balance Dionysian destructiveness. Aesthetic energy has the strange creative power to contain and civilize the

*Erick Hawkins Company dancers (left to right) Daniel Tai, Randy Howard, and James Reedy as the Titans in God the Reveller. The work, which premiered at the Kennedy Center in 1987, looks to Greek mythology but presents it in original ways. The masks, as they remove the personality, create a more mythic reality.*





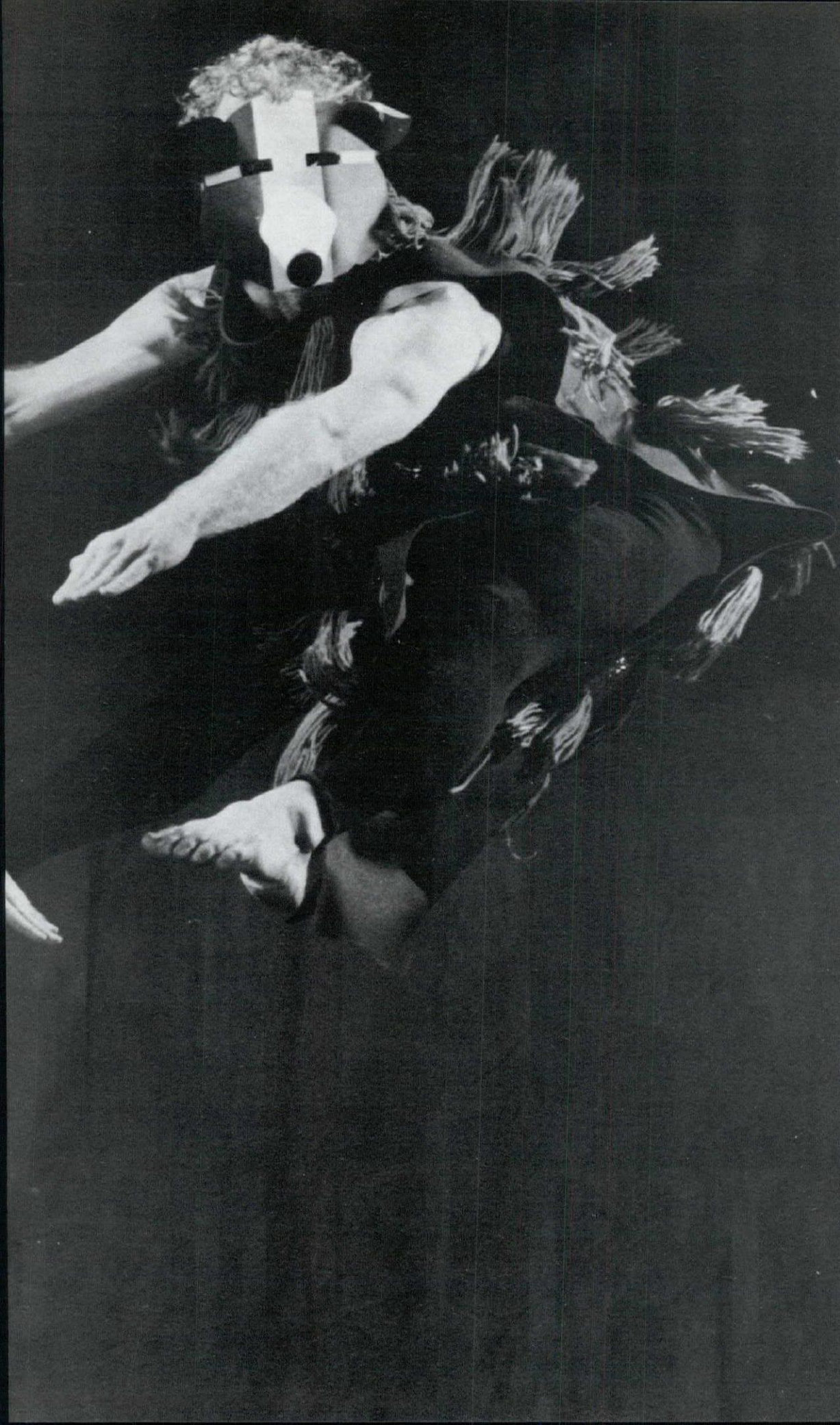


Angst and  
alienation  
have no  
place on his  
stage:  
“Negativity  
in a work of  
art destroys  
the human  
spirit.”

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*Black Lake, choreographed in 1969, is a metaphorical title for the night sky. The sunset, first star, night birds, the Milky Way, a comet—all are given substance in this work. Here (left to right) Cynthia Reynolds and Randy Howard dance as bears from the constellation Ursa Major. The music for this work was composed by Hawkins's long-time collaborator Lucia Dlugoszewski.*



Hawkins says, "Tight muscles do not feel." Movements in his own dances are fluid, as the body's true nature.

destructive potential in that Dionysian force—which is, you know, actually orgasmic, unformed vitality."

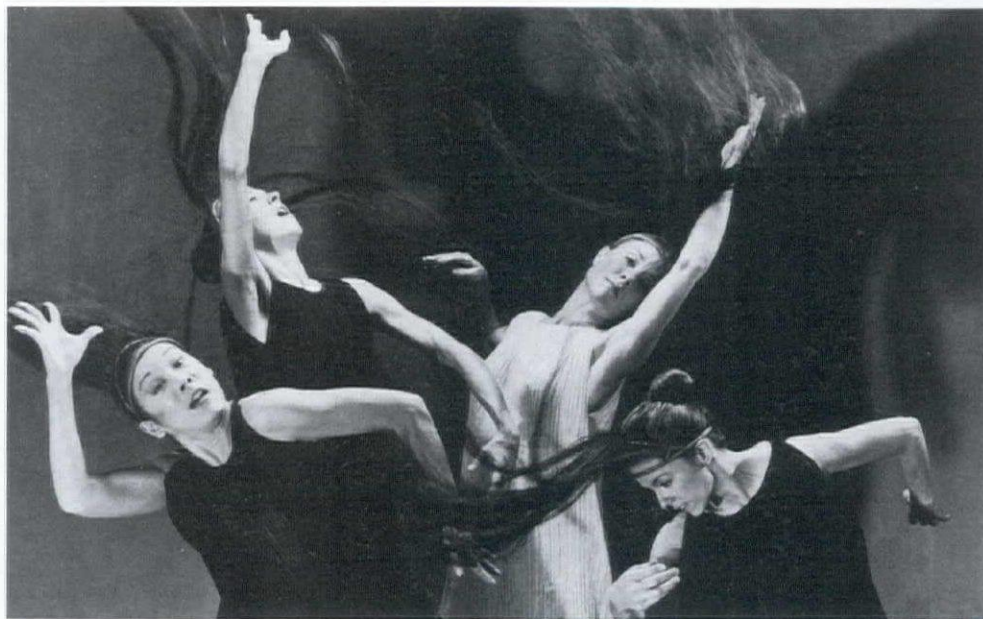
Here we are close to the heart of Hawkins's vision. On the one hand is the bold liberation of the body—an originality of technique. On the other hand is his conception of the role of the dance itself—an originality of content. "Erick redefined choreography as primal poetic experience," Dlugoszewski says simply. His genius has been compared to that of Henry David Thoreau and to the insights of Oriental contemplatives, as well as the great haiku poets.

One might in fact refer to Hawkins's style as "Zen and the art of modern dance," for his view is close to Eastern notions of reality. He has often cited the description of the aim of archery in *Zen and the Art of Archery* ("finally the arrow shoots itself") as an analogy for what he wishes to elicit from his

years, that included a brief marriage to Graham, Hawkins struck out on his own in 1951.

It was shortly afterwards that he met Dlugoszewski. Not yet twenty, she remembers herself as "this starry-eyed kid from Detroit coming to live the life of Gertrude Stein on the West Bank of Paris." Hawkins was looking for a composer pianist, and Dlugoszewski's teacher recommended the young composer. "I had never been in a loft building before," she recalls, "and I walked up these gloomy stairs—when he opened the door it was like going into Aladdin's cave. Everything that he stands for, all his wonderful poetic sense, was embodied in that studio."

Hawkins was equally excited by Dlugoszewski's work. Their first collaboration was a suite for five solos entitled *Openings for the Eye*. The two worked



In another portion of *God the Reveller*, *Dionysus has died and the Lamenters* (left to right: Mariko Tanabe, Laura Pettibone, Gloria McLean, and Cynthia Reynolds) mourn him. Hawkins considers *God the Reveller* to be a "breakthrough" work because he ventured beyond his self-imposed boundaries.

© Jonathan Atkin

dancers. And underlying all his work is a poetic sense of experience that is unadulterated in its purity, and the understanding that bringing this immediacy to the stage restores adventure to life.

"What people are trying to get in touch with in meditation is what Erick is putting on the stage," observes Dlugoszewski. "When they meditate, they tap the raw core of poetic experience—which is really life itself." To see Hawkins perform, she says, is to witness "a knife-edged force of contemplation. It's just like frozen lightning." Marvelling at the rapidity of his recovery, she predicts we will see him dance again.

Born in Trinidad, Colorado, Hawkins attended Harvard and majored in the classics. He had never seen modern dance until his junior year in college, when a performance by Germans Harold Kreutzberg and Yvonne Georgi began a lifelong affair of the heart with the art form. After studying with Kreutzberg, he became the first male student at the School of American Ballet, and then the first American invited by Balanchine to teach there. In 1938, he joined Martha Graham's company, where he was also the first male dancer. After twelve

together for twenty years, and they remain today "the very best of deeply aesthetic, poetic friends," as Dlugoszewski puts it. "It's a meeting of minds."

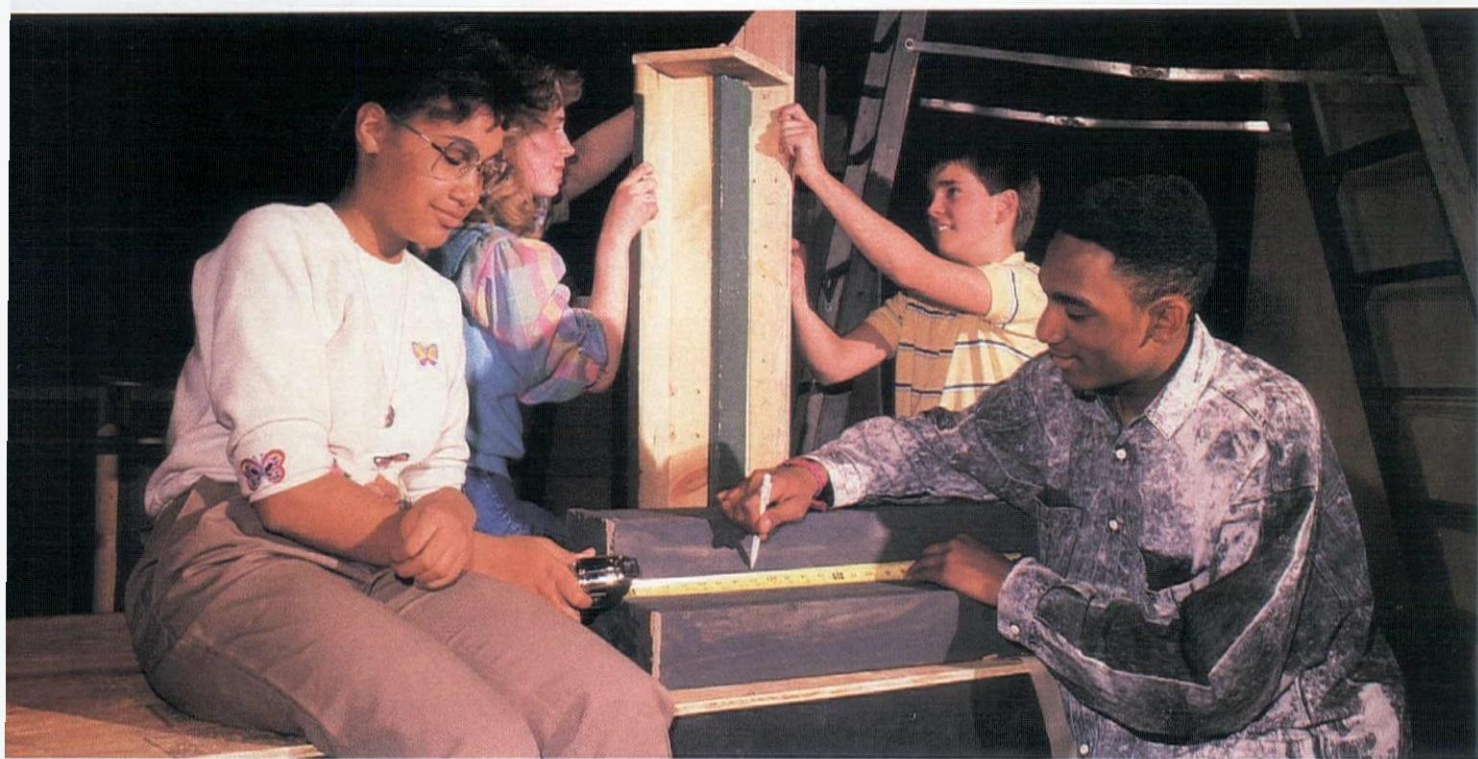
Raised on the lonely prairies of Colorado, Hawkins is a very private person, whose "few but passionate" friendships include George Franklin (chairman of his company's board), philosopher F.S.C. Northrup, writer Jamake Highwater, sculptors Noguchi and Dorazio, Mary Dorazio, and painter Robert Motherwell. "He could have been a painter or sculptor himself, he has such an incredible eye," says Dlugoszewski.

Instead he has been a choreographer who, as Anna Kisselgoff has noted, has changed "our idea of what dance is." "We have a kind of surreptitious Puritanism," Hawkins comments. "If we do hard work and it hurts, then we think it's good. But when we do something graceful and effortless and playful, we begin to feel guilty." In bringing his visionary brand of dance to the stage, Hawkins unfetters our minds and spirits. □

Marcia J. Wade is a features writer for *Antique Monthly* and *HORIZON* magazines.



# DAYTON



Bill Garlow

Unique organizations like the Muse Machine spark an interest in the arts among Daytonians.

If you'd been to the Dayton Opera's productions of *Armen* and *Falstaff* this year, you'd have noticed something unusual about the audiences—more than seventeen hundred teenagers. In fact, the demand for tickets to Bizet's tragic love tale was so great among the eighteen-and-under crowd that the opera decided to open its dress rehearsals for \$2—and got over a hundred takers.

Opera is not the only fine art to have taken Dayton's younger set by storm. A self-proclaimed

"teenage gang"—numbering 5,786 members from seventy schools in the six-county area surrounding the Ohio city—has ignited a craze for art that's spreading like wildfire. Called the Muse Machine, it's pioneering a veritable cultural revolution. A network of fine arts clubs in area high and junior-high schools, the Muse Machine couples the vision of the muse with the savvy of a pragmatic, dollars-and-cents orientation. It's generated new dollars and fresh young audiences for the arts while nurturing a passion for creative expression in teenagers.

The six-year-old organization is compelling proof of the power of the long shot. The brainchild of a woman who had been in Dayton—and for that matter, America—for only two years, its success seemed dubious at the outset, Suzanne Bassani herself admits. "But I realized that we'd never know unless we tried."

*Members of the Muse Machine build sets in the Victory Theatre.*

Bassani is the key ingredient in the Muse Machine's remarkable story. Trained as an actress and director in the Ruth Oppenheim Acting Company in London, she appeared in such roles as Queen Isabella in Christopher Marlowe's *Edward II* during London's Marlowe quatercentennial celebration. After marrying NCR Corporation executive Giuseppe Bassani, her life became a series of frequent relocations—and an opportunity for developing an undaunted capacity to respond quickly and creatively to change. In Rome, she conducted acting workshops and seminars, founded the Coffee Bar Theatre, and became artistic director of the Goldoni Theatre. In Como, she directed public relations for the music festival L'Autunno Musicale and,



when she realized her Italian nephews had never seen English-language productions of the classic dramatic works they were studying, organized the English Theatre Festival in conjunction with London's Mountview Theatre School. What began as a four-day event grew, in three years, to encompass a full month of performances staged by graduate acting students and attended by more than sixteen thousand Italian students. Two years before leaving Italy, Bassani founded the European Center for Theatre, a series of workshops and seminars for professional actors, singers, and dancers.

When her family moved to America, Bassani had to "relearn everything." After years in Europe's artistic mainstream, she found it difficult at first "to see where I could fit in here, and be of use." What she knew best was the magic of live performing arts. Her experiences with the English Theatre Festival had demonstrated the power of that magic for young people. And she had seen the demographic stratification that typically pervades American arts audiences. After a year of brainstorming with friends Sara Exley, Jean Woodhull, and Franny Sullivan, the Muse Machine was born. Bassani had once again found a unique niche to fill, and she did it with characteristic ardor and zeal.

Bassani's experience had shown her that "even the most talented teacher cannot suspend disbelief long enough for that classroom to become a heath. Students may understand *Macbeth*, may even admire the poetry, but when they sit in a darkened theater mesmerized by the spells cast by the witches and by Shakespeare, the play becomes theirs." Her insight became the heart of the Muse Machine approach. Through a combination of in-school performances by the organization's liaisons—the Dayton Opera, the Dayton Philharmonic Orchestra, the Dayton Contemporary Dance Company, and the Human Race Theatre Company—and out-of-school performances offered to members at reduced ticket prices, the Muse Machine encourages a love affair between young hearts and great art.

As Chaminade-Julienne High School junior Rachel Sacksteder puts it, "Being a member in the Muse Machine has meant an opportunity to take part in all the things I love—drama, ballet, music—all the things that are heart and soul to me." Matt Baker, a junior at Valley View High, agrees. "Muse Machine has opened my eyes to the arts," he says.

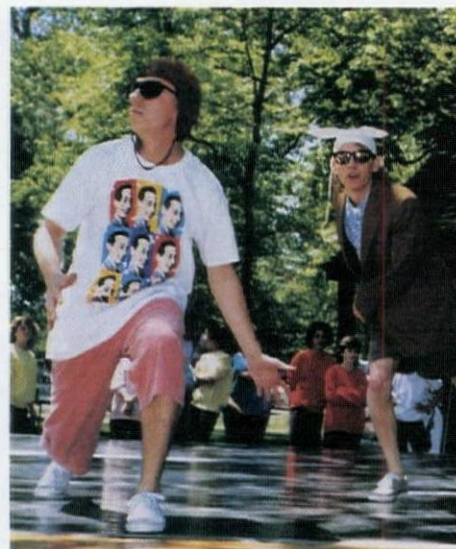
At the heart of this phenomenal success is a network of teachers who serve as club advisors. They're a dedicated lot—taken very seriously by the Muse Machine. Each August a four-day training seminar is held to prepare teachers for the upcoming year's programs. As Muse Machine general



manager Sheila Ramsey puts it, "they're wine and dine—but more importantly, their intellects are fed." Seminars are held, performances are previewed, and hands-on experience is offered in everything from mime to sculpting. Each spring, an advanced seminar is held for teachers whose clubs sell a stipulated percentage of tickets and meet other requirements. Supported by fellowships, the advisors travel with Bassani to New York, where they attend performances, meet directors and artists and exchange ideas. The seminars have been so successful that Bassani realized they were a potential moneymaker. And so, for a donation of \$500 to the Muse Machine, thirty-one Dayton arts patrons had a behind-the-scenes tour of the New York art world this spring with Bassani as guide.

The Muse Machine takes as its starting point an open, inclusive willingness to meet young people where they are already turned on. "Michael Jackson," Bassani states flatly, "is as important to us as Pavarotti." Thus, the organization has sponsored breakdance competitions as well as trips to the ballet—with results that are astonishing. "The Muse Machine has been an extremely positive force in helping to fight drugs and teenage pregnancy by giving kids something creative to do with their time," she says.

The annual musical produced by the Muse Machine (this year, *Guys and Dolls*) has become a tradition. With cast, crew, and orchestra composed of club members, the productions are "simply dynamic," says Ramsey. "Inner-city kids and those from the suburbs and rural areas blend in a way that's really special." And the teacher workshops led by playwrights have been so successful they've inspired a young playwrights' competition, whose winning



Left: Muse Machine general manager Sheila Ramsey in the Human Race's *The Colored Museum*. Right: A-Muse-Zing in the Park.

entry is staged by the organization.

And following Bassani's philosophy that art is integral part of the challenges of everyday life, the Muse Machine this year cast and directed a dramatic piece called *Drugbusters* that had a hugely successful run in a tour of local elementary schools. A joint project of the Dayton-based drug prevention group, Fight Against Drug Epidemic (FADE); TV 2, the local ABC affiliate; and the Muse Machine, Ramsey says that *Drugbusters* was so popular the program will be expanded next year.

Steering the course of a rapidly growing organization fueled with the boundless teenaged energy would be task aplenty for ordinary souls. But Bassani and her talented staff are nothing if not extraordinary, and their pace shows no signs of slowing down. Two years ago, Bassani, together with Sara Exley and Caryl Philips, founded the Human Race Theatre Company, in whose productions both Ramsey and special projects director Michael Lipert have been heavily involved. In a way, says Ramsey, the growth of the Muse Machine itself created a need for a professional theater—a case of success begetting success.

Moving into a new home in the renovated Biltmore Hotel—which also serves as a senior citizens' apartment complex—has ignited a fresh wave of inspiration that brings together young and old. What the Muse Machine has clearly shown—and continues to show—is that the abundance of the muse is only as limited as the imaginative capacities of the human beings it inspires.—Marcia J. Wad-



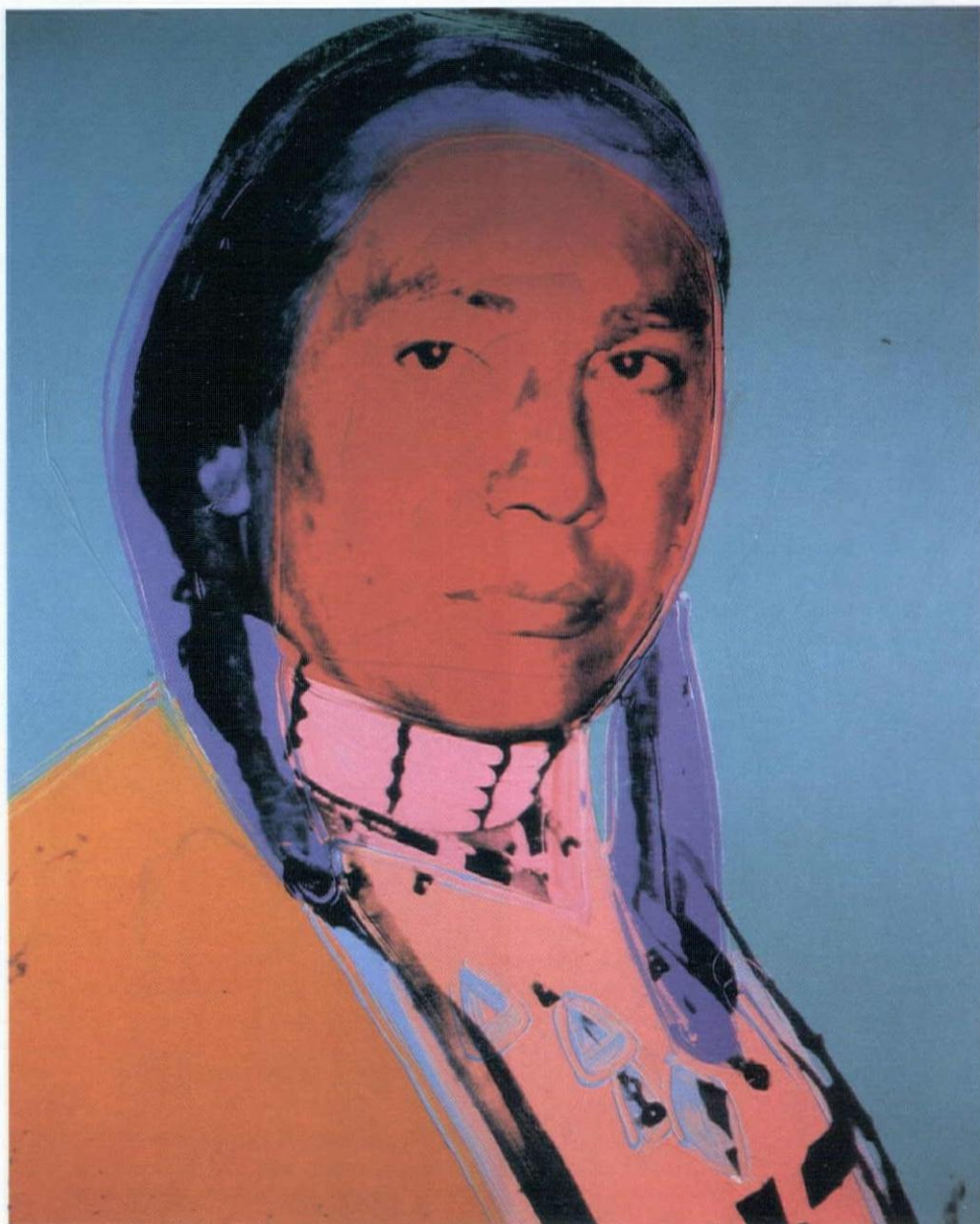
# A Bold Stroke

A stunning collection of contemporary art finds permanent home at the Dayton Art Institute.

Put yourself in this position: the new CEO of the Dayton-based Ponderosa, Inc., which is involved in a takeover bid, wants to unload the corporation's major collection of contemporary art. Representatives from Sotheby's are on their way, and New York gallery owner Leo Castelli already has several clients lined up. The price tag for the entire collection is \$2 million. You have one day to decide—do you purchase the collection (more than your entire budget for the year) in order to keep it from leaving Dayton forever?

If you are a member of the board of trustees of the Dayton Art Institute, your answer is yes—and it only takes two hours to make the decision. Says DAI director Bruce Evans, who made the proposal to the board, "It was one of the those occasions when everything fell into place perfectly." He had been attending a meeting in Houston in January, 1987, when he received an early-morning call from Cincinnati art dealer Carl Solway telling him of the impending sale of the Ponderosa collection. Solway had been the prime dealer involved in putting the collection together for Ponderosa. Evans remembers Solway saying, "'I don't want it to be dispersed at auction because it's the biggest collection I have ever been involved in. There's a big piece of me in there, and I'd like to see it stay together.'" Evans had his own reasons. Ponderosa had frequently opened up its building for tours, functioning as a kind of art center in Dayton, and had lent pieces to DAI. The city was in danger of losing a major cultural asset.

He had to move fast, but everything fell into place. A board meeting was scheduled for Tuesday afternoon. He and Solway met Monday to go through the collection to determine a reasonable offer. Then, they got First National Bank to agree to extend a \$2-million line of credit. "I did warn my executive committee," he says, "but I couldn't call the whole board. When I made the proposal that we acquire the collection, I found that they felt the same way. I said, 'We can't do it.' They said, 'We can't do it.'"



to New York to negotiate with Ponderosa CEO Asher Edelman, who was skeptical that any museum board could move that fast. Soon he was convinced. "When we closed the deal," Evans recalls, "He congratulated me, saying this was the fastest an American museum had ever moved on a transaction involving more than one hundred dollars."

Andy Warhol's Russell Means, from "American Indian Series," 1976, part of the Dayton Art Institute's "The Art of Our Time" collection.

Rechristened "The Art of Our Time," the collection, coupled with DAI's existing pieces, covers every major movement in American art through the



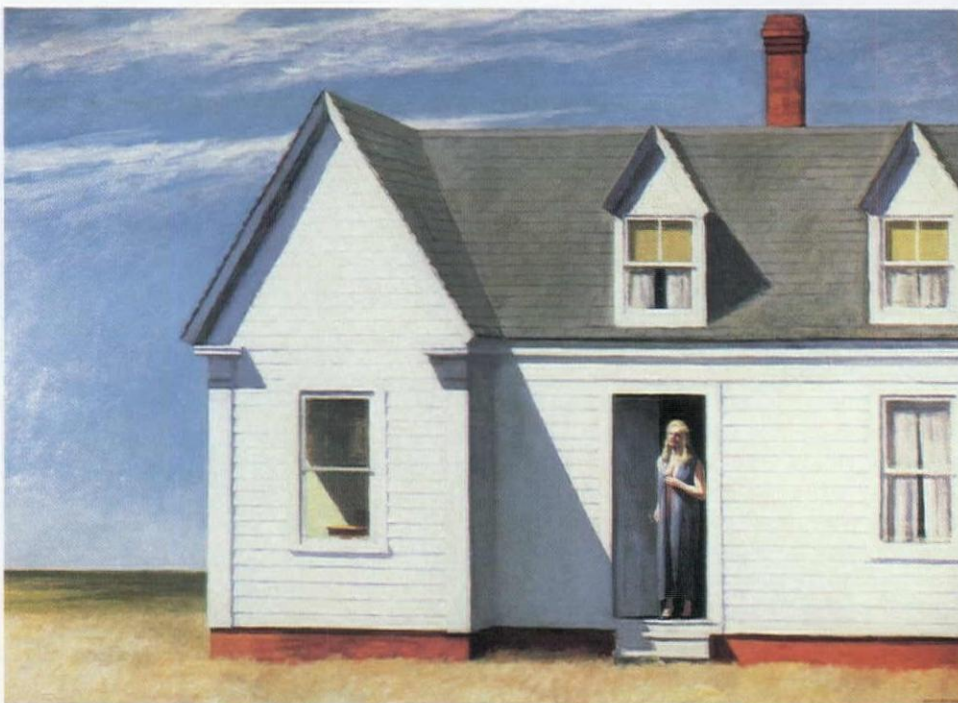
second half of the twentieth century. There are works by Andy Warhol, Roy Lichtenstein, Robert Motherwell, Alexander Calder, and Josef Albers—and that's just scratching the surface.

After purchasing the collection, the museum had two problems: finding space to display the works and raising the money to cover the loan. Nearly ten thousand square feet of gallery space was reinstalled and new galleries were created from corridors. Educational materials also had to be printed and docents trained. Again, things fell into place. Naomi Vine, DAI's director of programming, who had come from the Museum of Contemporary Art in Chicago a year before the acquisition, was the perfect candidate to handle the educational aspects.

Once the collection was hanging (Evans estimates 70 percent of the major sculptures and paintings are on view), the museum began its "Collection Protection" campaign. The DAI made a broad appeal to the entire community, and the community responded. "We put envelopes in the *Dayton Daily News*. The theme was that if everybody contributed five dollars, we'd make our goal. That was the end of August. Those envelopes are still coming in." The museum is now within \$25,000 of its goal.

The extraordinary purchase has not unbalanced the DAI's permanent collection, which now spans some five thousand years of cultural history, from ancient Egypt to the present day. In addition to its comprehensive contemporary-art collection, the museum boasts an extensive assemblage of Asian works, including paintings, sculptures, and ceramics from China, Japan, India, Korea, the Near East, Southeast Asia, Tibet, Nepal and Kashmir; and a fine baroque collection, including two paintings by Rubens: *Portrait of Daniel Nijs* (circa 1612-1615) and *Study Head of an Old Man* (circa 1612). Actually, the board of trustees had identified the contemporary collection as one they wanted to upgrade, during a long-range planning phase prior to the purchase. Evans feels that the long-range planning process had a lot to do with the museum's ability to acquire the collection so quickly. "Ninety percent of any argument was gone. The debate of 'do you really need more contemporary art versus other fields' had already taken place."

The DAI has been at the center of Dayton's cultural community since the building's opening in 1930 as a gift to the city from Mrs. Julia Shaw Carnell. Built on a hill overlooking the Miami River, it reflects the architectural style of the Italian Renaissance and is listed on the National Register of Historic Places. Each June, the building and its magnificent grounds become the setting for the Art Ball. The black-tie party, featuring dinner and danc-



Top: Edward Hopper's *High Noon* (oil on canvas, 1949). Left: The Dayton Art Institute, built in 1930 as a gift to the city from Mrs. Julia Shaw Carnell, reflects the style of the sixteenth-century Villa Farnese in Italy, a five-sided structure also built on the bend of a river.

ing, raises funds for the DAI. Another popular fundraiser is the annual Oktoberfest, an outdoor festival featuring a juried arts-and-crafts show, international food, and children's art projects, which draws more than thirty thousand people each year.

The DAI is not just basking in the glow of its amazing accomplishment. Evans believes the museum has a responsibility to "use [the contemporary collection] correctly. I don't want to just hang it on the walls, walk away from it, and let those who can enjoy it do so." To that end, the DAI has put together several small exhibitions from "The

Art of Our Time" which are traveling around the country. It also intends to pursue its educational program, producing gallery guides and giving tours and talks. Evans still can't believe everything worked out so perfectly: "The fact that there was a board meeting already scheduled; the fact that there was a bank willing, at the drop of a hat, to give us a \$2-million line of credit; the fact that we had the staff on board able to do what we had done." And, one might add, a group of people who were committed to Dayton's future and willing to seize an opportunity.

—Kenna Simmons



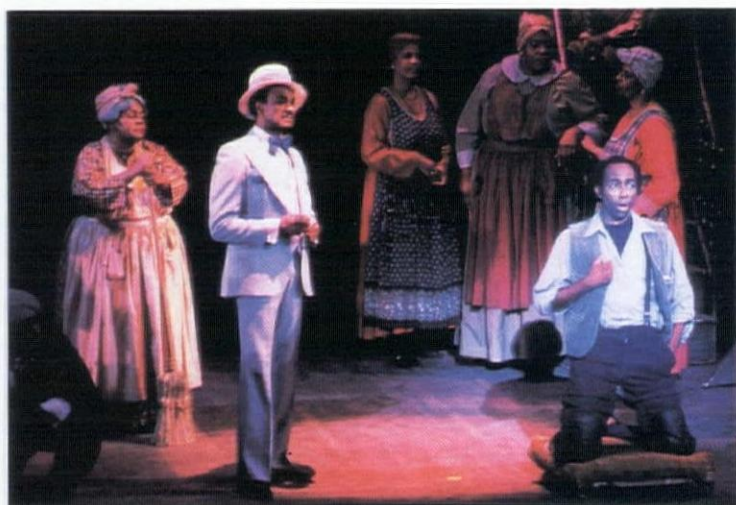
# Tapping the Arts Resource

Dayton Performing Arts Fund president Richard McCauley quotes numbers any city would be proud of: In 1986, Dayton ranked eleventh in the United States in per-capita giving to the fund's campaign, which supports a variety of local arts organizations. In the 1987-88 campaign the fund topped its goal of \$1.4 million by \$50,000. And, McCauley points out, the major performing organizations in the city are growing—the Dayton Philharmonic Orchestra doubling the number of nights for some of its concert series and the Dayton Opera adding performances to its schedule.

"As Dayton has changed and attracted new industries, we have gained a population which has enjoyed the arts elsewhere, and we're learning to capitalize on that," McCauley says. "Secondly, we don't have the unique geographical features that some communities have for recreation. We don't have mountains, we don't have the ocean. The arts are an area we can excel in, and I think people realize that and have been willing to commit more in time and resources to the arts for their entertainment and leisure hours."

The DPAF's eight member organizations (CityFolk; the Dayton Bach Society; the Dayton Ballet; the Dayton Contemporary Dance Company; the Dayton Opera Association; the Dayton Philharmonic Orchestra; the Gem City Chapter, Sweet Adelines; and the Muse Machine) annually receive approximately 20 percent of their income from the fund. In addition, the fund supports the broader cultural community through its Projects Pool, giving grants for pilot or first-time activities. Projects have included helping the Victory Theatre initiate a series of children's theater performances, which have been very successful. In fact, it no longer receives money from the fund because it is now established as a regular part of the Victory Theatre's programming. Another Projects Pool recipient is the Miami Valley Summer Music Program, which provides a camp for instrumental students that offers individual and ensemble lessons and the opportunity to play in the program's orchestra.

The centerpiece of the DPAF's efforts on behalf of local arts organizations is its annual campaign, which uses a network of 400-500 volunteers to seek



Miami Valley Arts Council

*A production of Porgy and Bess by the Dayton Opera, a Performing Arts Fund member.*

## The Performing Arts Fund enhances support for the city's cultural groups.

support from virtually every sector of the community—corporations, private foundations, and individuals. The newest feature of the campaign is a workplace-giving program. Begun three years ago, the program involves small businesses as well as major corporations like NCR and Mead. This year, a pilot program was instituted at one of the six General Motors divisions based in Dayton. "It took us two years to develop the program, working with salaried, union, and hourly employees," McCauley says. "We came out of the campaign with more than 600 employees participating. We're very pleased with that." The DPAF acts as a consultant to the in-house groups which conduct the campaign, sending in a staff member and a member of the board of trustees to work with the corporation, and providing videotapes, brochures and posters as informational tools. Currently, the workplace-giving program accounts for 10 percent of the campaign's total and is expected to grow in the coming years.

To ensure that the money is well spent, the DPAF encourages recipient organizations to pursue arts education. "It's one of the criteria we use each year

in allocating dollars—how well developed a program the organization has, what its scope is, and what its quality is." Quality is a major factor in determining the DPAF's support. According to McCauley, the fund looks at the audience—"because if the audience isn't happy, then they aren't receiving a product that is worthy of support." The fund also evaluates the caliber of artists who perform with the organizations. "When we see that dancers are coming here from the major dance centers like New York, that says something to us," McCauley says. "When we see philharmonic musicians who are willing to drive fifty miles to come to rehearsals, that says something about quality."

The public is responding to that high level of quality. During the 1986-87 season, attendance at the performances and educational programs of the member organizations totalled 390,000. That's the first thing the fund asks of the public: to attend the events. "Secondly, we ask them to volunteer their time to these organizations," says McCauley. "Because that's what makes the arts tick. And we've learned that as they become more involved as volunteers, they're more likely to give freely of their financial resources. That's the third thing we ask."

"We're trying to tear down the stereotypical image that the arts are just for an elite group," he continues. "The fund has basic ways we can do that, such as the types of groups we support—everything from minority arts to folk arts to the classic arts. There's something under our umbrella for everybody. Putting our resources and encouraging the arts organizations to put their resources into education and public-outreach programming reinforces the idea that the arts are for everyone."

McCauley believes that the fund's role will change significantly in the coming decade. Currently, the DPAF is engaged in a strategic-planning phase to determine exactly what that role might be. "I'm not sure where that's going to lead us," he admits, "But it says that Dayton is not a city to rest on its laurels, in the arts or other areas. The fund has come a long way, but we want to keep on going, and we want to do that in the most carefully planned-out way we can." —K.S.



# Dance Country



**Two adventuresome dance companies earn national reputations for their excellent productions.**

Dayton has spawned not one, but two, professional companies that have garnered national reputations for the excellence of their performances, the brilliance of their dancers, and the ambitious, adventuresome nature of their repertoires. The Dayton Ballet and the Dayton Contemporary Dance Company are living, ever-moving proof of the power of creative vision linked with unflagging determination.

The country's second-oldest regional ballet company, the Dayton Ballet has cut a distinctive profile as "the company of premieres." With more than two hundred of the world's first-time performances to its credit, the reason for that label is no mystery. Its praises have been sung by such critics as Clive Barnes, Anna Kisselgoff, Arlene Croce; its dancers have gone on to the New York City Ballet, the Joffrey, the American Ballet Theatre, the National Ballet. Now under the distinguished artistic leadership of internationally acclaimed choreographer Stuart Sebastian, the Dayton Ballet celebrated its fiftieth birthday last season. Its internationally televised performance at the opening of the 1987 Pan American games gave audiences in thirty-seven countries the chance to see the ballet show its stuff.

From its founding in 1937 as the Experimental Group for Young Dancers, the Dayton Ballet has carved a distinctive niche for itself by creating a style neither classic nor avant-garde nor modern, but truly contemporary, borrowing and building on elements from each of the great dance traditions. Company founder Josephine Schwarz—Dayton's grande dame of dance—was herself trained with an artistic foot in each of twentieth-century dance's two realms, ballet and modern. Thus, the company she nurtured through five decades and four name changes reflected, from its very beginnings, a penchant for originality. In works choreographed by Schwarz herself to those created for the company by others, Dayton audiences have acquired a first-hand, first-

class education in twentieth-century dance.

Sebastian has carried on this tradition of inspired originality. A native Daytonian, he was trained at the Schwarz School of the Dance and joined the Dayton Ballet when he was twelve. The first performance of a full-length work choreographed by Sebastian was staged when he was only fourteen.

The young dancer-choreographer left Dayton after high school to dance with the Harkness Ballet and the National Ballet, and to receive a BFA from American University. Abandoning performance for choreography ("I discovered my mind was bigger than my body," he's joked), he created works for the Boston Ballet, the Joffrey II, the Royal Winnipeg Ballet, the Metropolitan Opera, off-Broadway productions, and others. Hailed internationally for the "spontaneous exuberance" of his fluid, theatrical style, Sebastian's decision to return to Dayton in 1980 to take the helm at his home company ensured continued eminence for the company.

Schwarz—known in this city simply as "Mother Jo"—is universally credited with the founding of Dayton's tradition of dance excellence. Her lifelong affair with the art began in the ballet classes offered at a ballroom-dancing studio, and continued in Chicago with summer study with Adolph Bolshoi. There, she was told, "You'll never make it in the ballet world—you're too tall, too dark, too thick." And so," she recalls, "I turned to modern dance." Having been inspired by a touring performance by German artists Suzanne Gorgi and Harold Kreutzberg, she left Dayton for two years of study in Europe after high school.

Upon her return to the States, an advertisement in *Dancemagazine* announcing the opening of the School of American Ballet caught the young dancer's eye, reviving the ardor of her first love. She remembers "sitting under the barre" with fellow student Erick Hawkins, "talking, talking about dance—he was a terrific talker, and so was I." After leaving the school, Schwarz supported herself in New York with a variety of odd jobs until she landed a job dancing in Charles Weinman's *Life Begins at 8:40*. Just when her career seemed about to take off, it was cut abruptly short by a knee injury that sent her home to Dayton.

"At the time," she remembers, "I thought it was a fatal experience professionally, but now I believe that injury. My life has been much more gratifying here—fuller and richer, even though the plot-

*A member of the Dayton Ballet performs in Undine's Solo.*

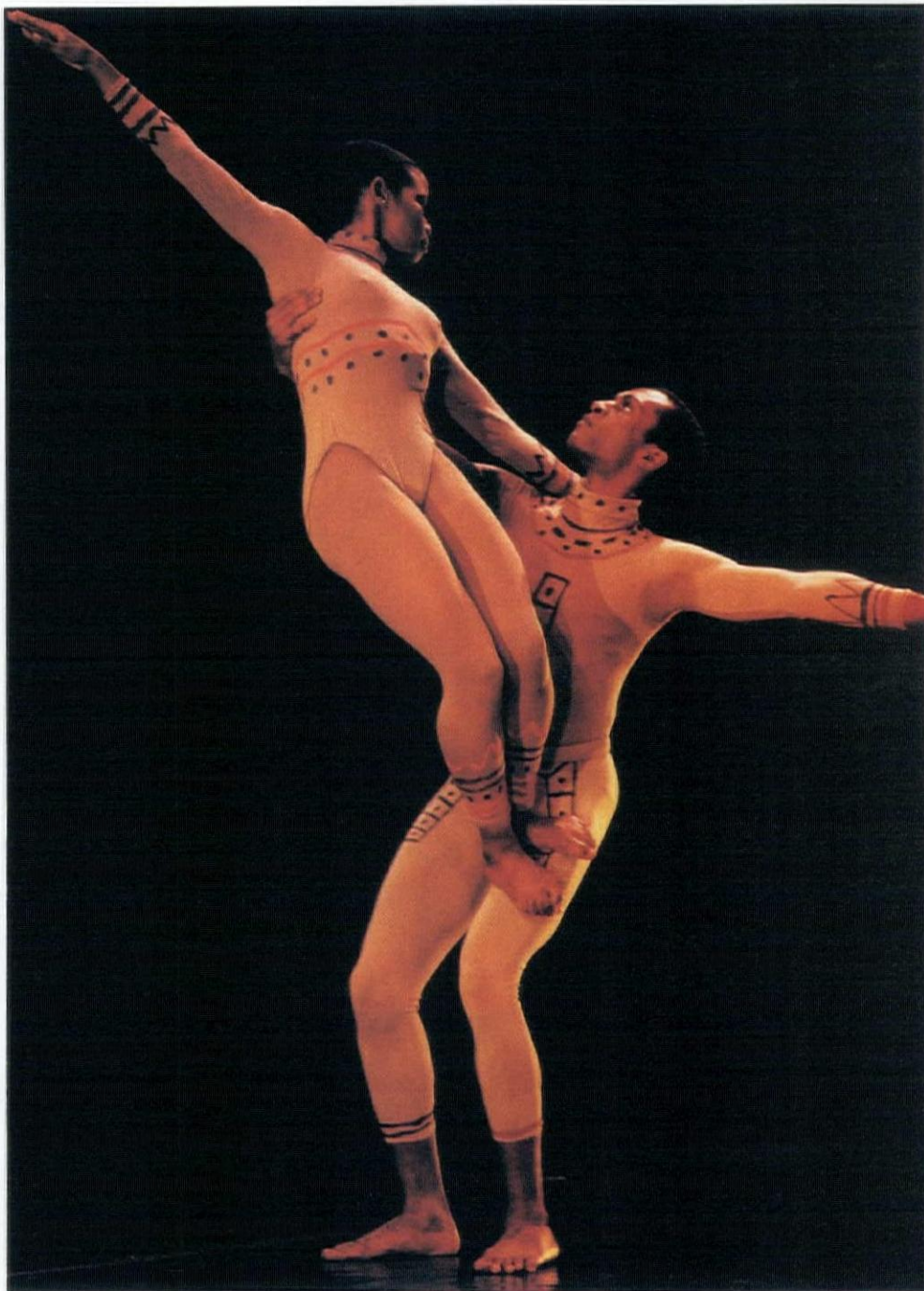


g of the ground artistically has been a very hard sk." Jo and her sister Hermene had already founded the Schwarz School of the Dance, and with seven young dancers, they formed the Experimental Dance Group, offering local audiences in what was then a blue-collar manufacturing center a sophisticated array of ballet and modern dance. Schwarz launched an endless round of teaching and lecture-demonstrations throughout the city, educating an audience for her young company. "I really didn't have a plan," she says. "I was doing what I wanted to do most, and just went along doing what I felt was best for the company. When the regional dance movement started in the late sixties, we realized that our dancers were as good as—if not better than—those in other companies."

Schwarz's one-woman dance revolution succeeded because of her conviction of the universality of the art form. In addition to her teaching at the Schwarz School, for example, she and her sister taught for years at the Linden Community Center on the city's predominantly black West Side. Over the years, she realized that three of her Linden Center students clearly possessed exceptional talent, and asked them to join her school. One of them, Jeraldine Blunden, became the Dayton Ballet's (then the Dance Theatre Company of Dayton) first black dancer. Years later, when the pressure of regional and national duties (serving on the first dance panels organized by the Ohio Arts Council and the National Endowment for the Arts) curtailed Schwarz's time, she turned the classes for young black artists over to Blunden.

Out of those classes the Dayton Contemporary Dance Company was born, with Blunden as founder, artistic director, and, as she laughs, "company mother." Twenty years later, the sixteen-member professional company has drawn wide recognition for its rich movement vocabulary and its creative manner of blending jazz, ballet, and modern styles. A first-rate choreographer herself, Blunden has dedicated her company to showcasing the works of emerging young choreographers and of America's talented black choreographers, whose works are rarely performed outside New York. Numerous prestigious NEA grants have been used to bring works Blunden considers American classics to Dayton stages—Louis Johnson's *Lament*, Donald McKayle's *Rainbow Round My Shoulders*, Alvin Ailey's *Streams*, among others.

Blunden began her company "with no money, just dancers who loved to dance," and as DCDC matures, it finds—like young companies everywhere—financial support primary among the challenges it faces. "We've never had enough!" she



*Members of the Dayton Contemporary Dance Company perform in Liberian Suite.*

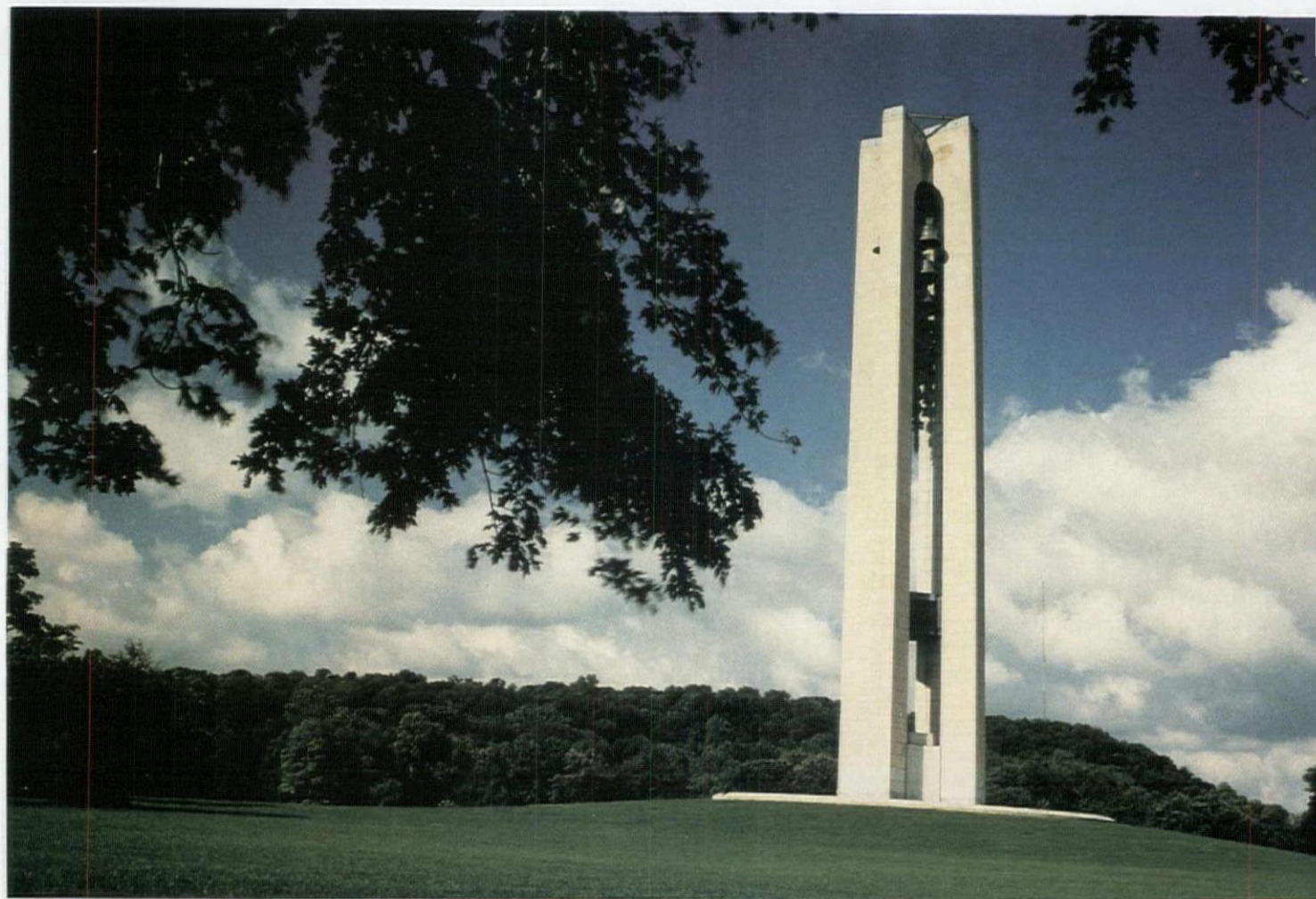
says. "When our budget was \$1,000, we needed \$2,000. Now our company is much bigger, and our support much greater—but we need even more."

"It's a tough nut to crack," says Schwarz. "When the Dayton Ballet was twenty, we were killing

ourselves. But Jeraldine is going to reap her harvest, because she's on the right track. DCDC is one of the most exciting modern-dance companies in the country." And as Schwarz herself has devoted a lifetime to establishing, Dayton is dance country—rich in vision, abundant in talent, teeming with potential that comes to life each time the Dayton Ballet and DCDC take stage. —M.J.W.



# DAYTON



## A Passion for the Arts

In Dayton, a spirit of ingenuity keeps the city's diverse cultural organizations thriving.

Dayton is a city whose development has hinged on innovative accomplishments in science and industry. It was here that John H. Patterson perfected the mechanical money drawer—precursor to the cash register. Hand cranks for cars became extinct after

Charles F. Kettering invented the automobile self-starter in his barn. And in 1892, Wilbur and Orville Wright opened their bicycle shop and soon began tinkering with their heavier-than-air plane.

Dayton has turned that spirit of ingenuity toward the arts as well. Daytonians, Miami Valley residents, and visitors now enjoy a rich and diverse cultural scene that is unique to a city its size. Whether it's a standing-ovation performance by the renowned Dayton Opera or a fascinating Dayton Art Institute exhibition or the graceful choreography of the Dayton Ballet, this city has it all.

This arts success story is due in large part to com-

*A 151-foot tower with forty bells, the Deeds Carillon rises above Carillon Historical Park.*

munity support—from individuals to large corporations, Daytonians know the arts are vital to the area's high quality of living. That quality is maintained and strengthened by organizations such as the Dayton Performing Arts Fund, which annually raises more than \$1 million and distributes it to its member agencies. The Miami Valley Arts Council (MVAC) is dedicated to lifting community awareness of the arts through financial support, technical assistance, as well as actual program management.





Adoration of the Magi (oil on wood panel) by Giuseppe Cesari, a sixteenth-century Italian mannerist, from the Dayton Art Institute's extensive baroque collection.

DAYTON Art Institute (DAI) also operates the Artists in the Neighborhood program, which directly involves community members with the planning and development of large-scale permanent public-art works.

Support comes from the business community as well. NCR, through its innovative Stakeholders program—which recognizes that the entire com-

munity has a stake in the corporation's future—has supported many arts and cultural organizations in Dayton as a way of maintaining and increasing the area's quality of life.

The future of Dayton's arts—today's young audience—is being developed through imaginative projects like the Muse Machine. Founded in 1982, the "machine" affords area junior-high and high-school students access to the arts with in-school performances and demonstrations and access to discounted tickets to regular-season events by the Dayton Ballet, the Dayton Contemporary Dance

Company, the Human Race Theatre Company, the Dayton Philharmonic Orchestra, the Dayton Art Institute, and many other organizations. (The area code for Dayton and the Miami Valley is 513.)

## MUSEUMS

On a hill overlooking the city, the **Dayton Art Institute (DAI)** (Forest and Riverview avenues, 223-5277) houses a world-renowned collection of painting, sculpture, and graphic and decorative arts. While the institute's baroque collection is one of the best, the recently acquired Ponderosa corporate collection, now called "The Art of Our Time," is drawing huge crowds to this lovely Italian Renaissance Revival building. The three-hundred-piece collection, bought and installed for almost \$2 million, features masterworks of painting, sculpture, and works on paper by Nevelson, Lichtenstein, Hockney, Motherwell, and many other avant-garde artists. DAI's incisive revolving exhibitions have included "Yousuf Karsh: A Fifty Year Retrospective," "Chinese Export Silver: A Legacy of Luxury," "After Matisse," and "Italian Renaissance Maiolica." The institute's Rike Pavilion is home to the Experiencenter, presenting thematic, participatory shows for children and adults.

The **University Art Galleries** (Wright State University, 873-2896) has gained a national reputation as a trendsetter in visual-arts programming and exhibitions. Recent shows included: "Prints from Presses," with works by Diebenkorn, Red Grooms, Wayne Thiebaud, and others; New Mexico artist Joel Peter Witkin's disturbingly surrealistic photographs; and "Redefining the Object," a survey of contemporary sculpture. All exhibitions are accompanied by gallery talks and lectures.

The **Riverbend Art Center** (1301 East Siebenthaler Avenue, 228-1115 or 228-1454) recently moved to the Cultural Arts Complex at DeWeese Park, just north of downtown. The new Riverbend facility has more than nine thousand square feet of classroom space where you can learn everything from calligraphy to enameling, metal casting to Navajo rug weaving. The center—which is also home to the Dayton Gem and Mineral Society and the Tri-Art Club—offers a variety of art classes and an art camp for youngsters during the summer months.

Many local artists display at **The Art Gallery** (Dayton Lazarus, Second and Main, 228-0737), which mounts six-week, one- or two-person shows. The **Dayton Society of Painters and Sculptors, Inc.** (228-4532) operates the 48 High Street Gallery, a shining example of the Victorian architecture in the historic Saint Anne's Hill district. Exhibitions are mounted in the main gallery and in



an upstairs gallery. The work of Miami Valley artists can also be seen at **Artistry in Wood** (122 South Delmar Avenue, 252-0778).

The **Center for Arts for the Disabled and Handicapped Person** (228 Creative Arts Center, Wright State University, 873-2299 or 873-2718) is open to all, but is especially tailored to disabled or handicapped people who want to get involved in visual arts, music, theater, and dance. The center maintains a high profile in state, regional, and national performances and workshops.

Founded in 1893, the **Dayton Museum of Natural History** (2629 Ridge Avenue, 275-7431) began modestly in a corner of the city's public library. Today, it encompasses a museum, a planetarium, the Apollo Observatory, and the Indian Village restoration project. The museum hosts a variety of natural-history exhibitions.

Considered a national treasure, the **United States Air Force Museum** (Springfield Street at Area B, Wright Patterson AFB, 255-3287) informs, educates, entertains, collects, and preserves the rich heritage of military flight. From Leonardo da Vinci's experiments to the launch of the Wright Brothers' 1909 Military Flyer to modern jet fighters, the museum unfolds its chronology with more than two hundred aircraft and thousands of artifacts. Each year the museum sponsors a classic aviation film festival, guest lecture series, an open kite-fly, educational workshops, and musical tributes. A recently dedicated addition has doubled the size of the museum. Another part of aviation history can be found at the **International Women's Air and Space Museum** (26 North Main Street, Centerville, 433-6766) which concentrates on the contributions of women to aviation.

Also in the Miami Valley, the **National Afro-American Museum and Cultural Center** (Central State University campus, Wilberforce, 376-4944 or 800-BLK-HIST) is a \$4-million facility that documents the black experience with incisive exhibitions such as "From Victory to Freedom: Afro-American Life in the Fifties." An intriguing collection of nineteenth- and twentieth-century American and European art can be viewed at the **Springfield Art Center** (107 Cliff Park Road, Springfield, 325-4673). Colonel Edward Deeds and Charles F. Kettering invented the automobile self-starter in a barn that is now part of the **Kettering-Moraine Museum** (35 Moraine Circle South, Kettering, 299-2722). The Watervliet Shaker Miller's House, the Peter Hetzel House, the John Coons Log Cabin, and the former Kettering Court Building are among the restored structures on the premises. Museum collections include artifacts of Deeds and



Kettering, furniture from the Wright Brothers' Hawthorn Hill home, and an American collection of antique furniture, quilts, coverlets, and china.

Artifacts from the newly opened National Afro-American Museum and Cultural Center.

## GALLERIES

Art galleries, both for- and not-for-profit, are sprinkled liberally throughout the area. The **Auditorium Gallery** (Dayton and Montgomery County Public Library, 212 East Third Street, 224-1651) displays prints, drawings, watercolors, collages, and photographs by local student and professional artists. Showing works devoted exclusively to architecture, design, or urban environment, the **Gallery at the Old Post Office** (120 West Third Street, 223-6500) also hosts the annual juried exhibition "The Artist Views the City."

The University of Dayton's **Rike Center** (229-3237) features traveling exhibitions which change monthly, and the **Creative Photography Gallery** (229-2230) mounts exhibitions of photography. Each presents one student show a year. The **Roesch Library Art Gallery** (University of Dayton, 300 College Park, 229-4274) invites artists to display in any medium for a one-month period.

Though used primarily by students and faculty, the **Learning Resource Center Gallery** (Sinclair Community College, 444 West Third Street, 226-2540) occasionally exhibits commercial artists. Check out Dayton's cutting-edge artists at the **Wright State Experimental Center** (Wright State University, 3640 Colonel Glenn Highway, 873-2896).

**Tolliver's** (423 East Fifth Street, Oregon District 228-4958) is open to artists for a six-week stint, they must adhere to a specific theme. For Eng engravings, antique prints, oils and watercolors, limited-edition prints, go by **Foxhunt and Fran** (22 Park Avenue, Oakwood, 296-0305).

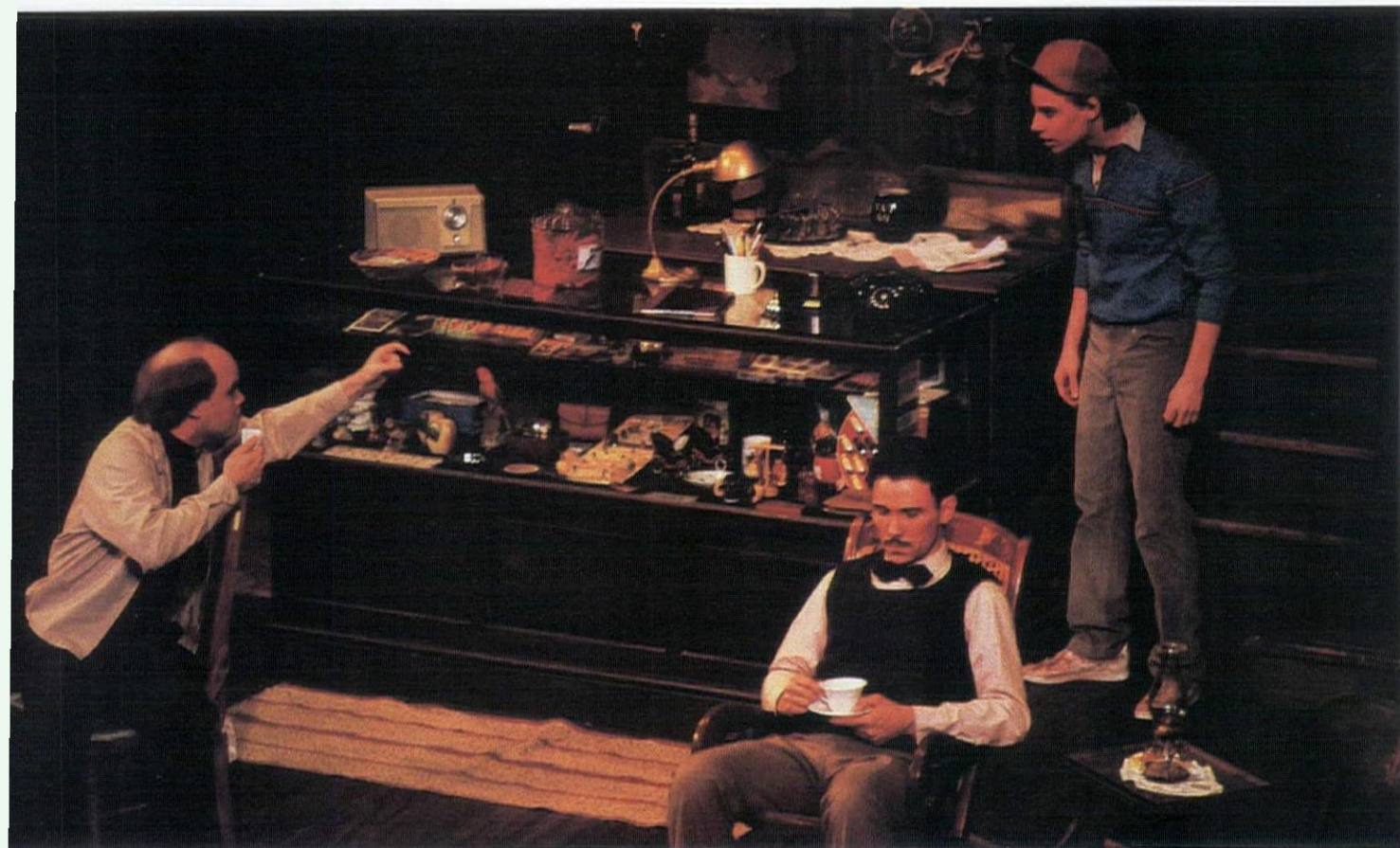
Innovation is the key word at **Henderson Gall** (Vie Design Studios, Inc., 830 Xenia Avenue, Yellow Springs, 767-7766). Representing artists local as well as international stature, the **Gall of Durrel** (1218 East Stroop Road, Kettering 294-0824) deals in every style—from oriental contemporary. The **Rosewood Gallery** (2655 Ol Drive, Kettering, 299-0294) displays two- and three-dimensional works of a traditional nature, including large-format and sculptural installation.

## LIVELY ARTS

The **Human Race Theatre Company** (Music Space 210 North Main Street, 461-3823), in the uniquely restored grand lobby of the historic Biltmore Hotel, is Dayton's premier professional theater company. The Human Race is just completing its first season to rave reviews. Terry Morris of the *Dayton Daily News* has written: "The Human Race produces best can be local." and, Richard Schwarzer of The Times Publications wrote: "Equal of any professionals originating this side of Chicago." Pl



Artists and styles of all ages are represented in the city's many museums and galleries.



the Human Race Theatre Company's production of *The Foreigner* at the historic Victory Theatre.

represented were Edward J. Morris's *The Seahorse*, George C. Wolf's *The Colored Museum*, Larry Ruck's *The Foreigner*, and in June, Lyle Kessler's *Orphans*. The Human Race Theatre Company also toured sixty-five junior and senior high schools, performing to more than sixty thousand students with *Class Reunion*. This innovative company also has created a touring senior-citizens arm, called the Human Race Golden Stagers.

Fully staged productions starring national and international luminaries are trademarks of the twenty-eight-year-old **Dayton Opera** (Memorial Hall, 125 East First Street, 228-0662). The spectacular fare ranges from traditional grand opera to Broadway musical theater. Under the directorship of Dr. David DiChiera, the Miami Valley has been treated to *Armen* and *My Fair Lady* and everything in between—all in English or with projected surtitles. From its beginnings as a chamber orchestra in 1933, the **Dayton Philharmonic Orchestra** (Memorial Hall, 224-3521) has evolved into the

city's premier musical force. Eighty-five skilled musicians offer Daytonians twenty-five concerts annually. Newly appointed music director Isaiah Jackson, also the music director for the Royal Ballet, conducts the philharmonic through the Banner Series, the Encore Series, the Pops Series, a chamber series, and various special performances.

The orchestra's educational program is recognized as one of the finest in the country, beginning with the Kinderconcert and extending through high school. This year, the youth orchestra, composed of about one hundred high-school students from within a fifty-mile radius of Dayton, celebrated its fiftieth anniversary with a gala performance, which featured a premiere of a commissioned work, as well as a May 8 concert at Carnegie Hall.

**Soirees Musicales** (834 Riverview Terrace, 228-5802), the renowned pianoforte series created by Donald Hageman, hosts national and international artists—Michael Lewin, Caio Pagano, Constance Knox Carrol, and others—in the beautiful European Gallery of the Dayton Art Institute. Over the past twenty-six years, **Vanguard Concerts** (5335 Far Hills Avenue, 298-6622 or 434-6902) has

lured such acclaimed groups as the Amadeus String Quartet, the Emerson Quartet, and the Juilliard String Quartet to DAI's Renaissance Hall.

The **University of Dayton** (300 College Park, 229-0123) provides a wide range of performing-arts opportunities for the entire community, both through its own groups and the Arts Series (229-2347), which brings artists of national repute to the university throughout the year. The Music Department (229-3936) offers vocal and instrumental ensembles ranging from an orchestra to chamber groups to jazz combos. Concerts are held in Boll Theatre (229-2545) or University Chapel, a beautiful and acoustically perfect setting for vocal music. This spring brought an invitational jazz festival and the annual President's Concert, featuring all the student organizations in performance.

The faculty gets involved in the community as well, giving master classes at high schools and serving as guest conductors. Dr. Richard Benedum, head of the department of music, is also on the board of the Muse Machine and director of the fifty-voice **Dayton Bach Society** (Department of Music, University of Dayton, 300 College Park, 229-3936).



Recognized as one of the region's top choral groups, it presents a repertoire of major choral works from the early-sixteenth century to the present.

**CityFolk** (212 Belmonte Park East, 223-3655) celebrates Dayton's ethnic heritage by presenting a musical melange, ranging from the Jazz Tradition to the Celtic Series to the International Music and Dance program. The **Wright State University Department of Music** (Colonel Glenn Highway, 873-2346) sponsors free concerts by its Chamber Orchestra, Brass Choir, Jazz Ensemble, Faculty Piano Trio, and other musical groups.

The **Gem City Chapter, Sweet Adelines** (7660 Paragon Commons Circle, Centerville, 45459) teach, perform, and promote four-part barbershop harmony in concerts throughout the city. This impressive group holds four world championships.

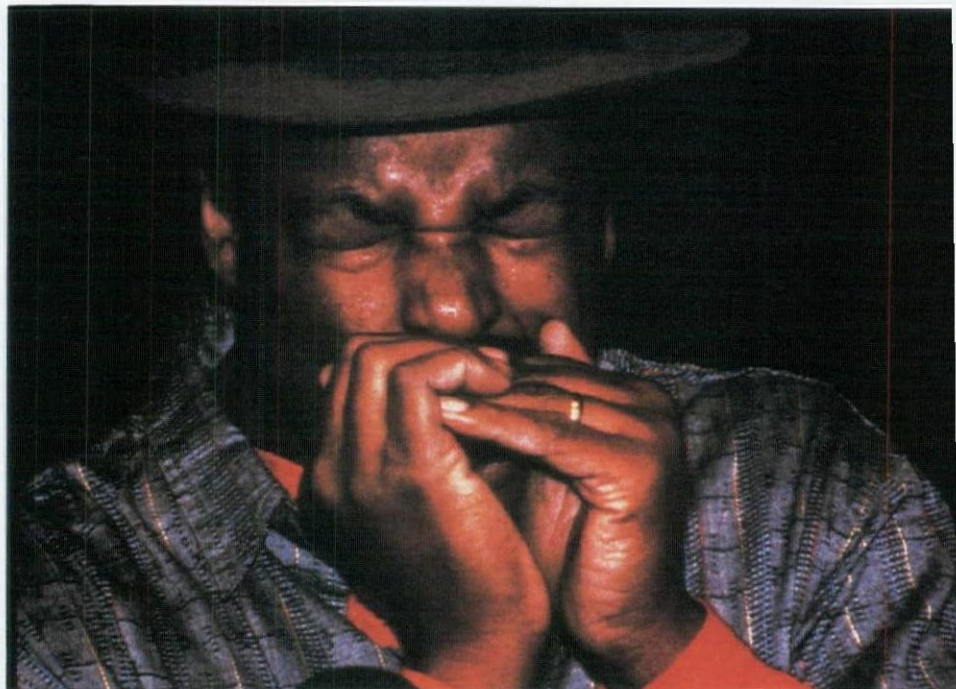
The city's oldest community theater, the **Dayton Theatre Guild** (2330 Salem Avenue, 278-5993) can only host ninety-one patrons per show, but every seat is spectacular. Each viewer is just a few feet away from the action and drama of such ambitious selections as Stephen Metcalfe's *Strange Snow*, Alan Ayckbourn's *How the Other Half Lives*, or Jean Kerr's *Lunch Hour*. The **Dayton Playhouse** (1301 East Siebenthaler Avenue, 222-7000) mounts contemporary masterpieces and area premieres like *Talley and Son*, *Little Shop of Horrors*, and *Painting Churches* in its new home at the Cultural Arts Complex in DeWeese Park.

At the **University of Dayton's Boll Theatre**, the theater department presents four productions each year. This year's fare included *Time of Your Life*, *Tartuffe*, *A Funny Thing Happened on the Way to the Forum*, and a children's production, *Patches*.

For a unique theatrical experience for the entire family, visit the **Voyageur Puppet Theater** (521 Forest Avenue, 228-6847). This troupe creatively blends dance, theater, sculpture, and music using skillfully manipulated marionettes and rod puppets.

For more traditional theatrical entertainment, try **Theatre Under the Stars** (Kettering, 294-5808), which produces two outdoor summer shows and four in the Clark Haines Theatre. *Arsenic and Old Lace*, *Harvey*, *Annie Get Your Gun*, and *Fiddler on the Roof* are among the classics you're likely to catch. In nearby Springboro, **La Comedia Dinner Theatre** (Route 73, one-half mile east of Interstate 75, 228-9333) serves up fine cuisine and exciting shows, like the upcoming *42nd Street*, *Brighton Beach Memoirs*, and *The Sound of Music*.

Noted for its quality of performance, diverse repertoire, and world premieres, the **Dayton Ballet** (Victory Theatre, 140 North Main Street, 222-3661) is celebrating its fiftieth anniversary. This top-flight



regional company glides as easily through *Swan Lake* as it does through *Evocation*, last year's world premiere choreographed by Dayton native Daniel Duell. Founded in 1937, the ballet currently enjoys the distinctive directorial talents of Stuart Sebastian.

The **Dayton Contemporary Dance Company** (Memorial Hall, 125 East First Street, 223-1735)—called "... sassy, sophisticated, completely self-confident ..." by the *New York Daily News*—has gained national recognition as a major force in contemporary dance and a prestigious minority-arts organization. World premieres abound, many by internationally renowned choreographers.

The driving rhythms of jazz propel **Dance Theatre Dayton** (Riverbend Arts Center, 143 Riverbend Drive, 223-9228). Combining jazz with ballet and tap, DTD revels in youthful exuberance that makes the company a joy to watch. The **UD Dance Ensemble** (229-3936) presents a program of dance in the fall and spring.

One of America's most venerable showhouses, the 1866 **Victory Theatre** (138 North Main Street, 228-3630) has been graced by the presence of immortals Oscar Wilde and Sarah Bernhardt. Home of the Dayton Ballet, the theater offers acclaimed Broadway and regional touring shows, and other special events throughout the year.

## FESTIVALS

**Art in the Park** (1301 East Siebenthaler Avenue, 228-1115), Dayton's oldest and largest outdoor arts-

A blues-harmonica player from "Saturday Night Sunday Morning," presented in Dayton by CityFolk.

and-crafts fair and sale, draws some 50,000 visitors each Memorial Day weekend. The participating artists, who come from all over the United States, exhibit pottery, stained glass, watercolor, weaving, jewelry, and graphics. The event, sponsored by Riverbend Art Council and the City of Dayton, also includes a demonstration of Raku pottery firing.

Now in its thirteenth year, the **Dayton River Festival** celebrates the influence of the Great Miami River on the area's development. Held each Memorial Day weekend at Island and Triangle Parks, the festival presents a variety of exhibits and entertainment designed for children and adults, such as musical concerts, puppeteers, and cloggers. A special interest is Pioneer Village, an area of displays and activities that recall the valley's early days.

An international smorgasbord of culture comes to the Dayton Convention Center in May via **World A'Fair** (274-4143). You'll walk among participants sporting the vibrant costumes of thirty-five countries, investigate interesting cultural exhibitions of each country, and feast on delicious ethnic food and drink.

Each May Day you can go **Down by the Riverside** (Crain's Run Park, Miami Township, 226-1444) for a Cane Pole Fishin' Derby, musical entertainment, and a cookout. The **Aullwood Festival** (Aullwood Audubon Center and Farm, just east



Several performing-arts groups regularly attract national and international stars.



© Phil Mait 1982



Miami Valley Arts Council

bove: Isaiah Jackson, music director of the Dayton Philharmonic Orchestra. Right: Horsecoach rides are part of the fun at the River Festival, held Memorial Day weekend.

glewood Dam, 890-7360) takes you back to time with demonstrations by wood carvers and wool weavers, sheep shearing, live drama and music, and wagon rides. May also sends you back in time with the **Dayton Medieval Fair** (Montgomery County Fairgrounds, 274-5167). Minstrals, jousts, and dancers mingle through the fair. You can also take in a chariot race, a human chess game, archery competition, or jousting on horseback.

Also in late spring, the **Ohio Folk Festival** (Montgomery County Fairgrounds, 461-4800) brings more than one hundred of the nation's finest folk artists selling their handcrafted reproductions of early-American folk art. While you're there, sample the diversity of ethnic foods and music.

In nearby Bellbrook, April is the time for the **Bellbrook Sugar Maple Festival** (Bellbrook, 8-4666), which celebrates the era when maple sugaring was a leading industry there. The festival weekend also features a fine-art show, ongoing entertainment, arts-and-crafts shows and demonstrations, and savory snacks.

A celebration of black culture, history, art, music, and dance unfolds each July at the **Black Cultural Festival** (River's Edge Park, 225-5396). Highlights include the African village and the dance and art workshops. In August, the **Shaker Festival** (Kettering-Moraine Museum, Kettering, 299-2722) brings to vivid life the history of Ohio Shakers. On display are period foods, music, and arts and crafts. Fine art is the drawing card for **Arts Expo '88** (Dayton Society of Painters and Sculptors,

435-6633) each November. Photography, paintings, weavings, calligraphy, pottery, graphics, glass, sculpture, and more are on view and for sale during this nationally juried event. Dayton's **Oktoberfest** (223-5277) is noted for its festive spirit. The grounds of the Dayton Art Institute become a gala German garden of arts and crafts, culinary treats, music, dancing, and special activities for kids.

#### ATTRACTIONS

Dayton, the "birthplace of aviation," is where Wilbur and Orville Wright built their first airplane and trained the first pilots. Visit the **Wright Cycle Shop** (22 South Williams Street), where the brothers manufactured bicycles, and where they first began experimenting with gliders and powered airplanes. The **Wright Memorial** (State Route 444 and Kauffman Road) is located on a large hill overlooking Huffman Prairie. Here, the brothers tested their Wright Flyers and, they claimed, learned to fly. The memorial itself is a shaft made of pink granite quarried around Kitty Hawk, North Carolina. **Hawthorn Hill** (901 Harmon Avenue) is the house the Wright Brothers built with the profits of their history-changing invention. Though it's not open to the public, the views of Dayton from the rear veranda are spectacular.

The sixty-five-acre **Carillon Historical Park** (2001 South Patterson Boulevard, 293-3412) contains more than fifty exhibits that recall the innovation and creativity that were integral to the development of the Miami Valley. The **Wright Flyer III**, several Dayton-manufactured vintage automobiles, the Barney and Smith railroad car, Newcom Tavern, a lock from the Miami and Erie Canal, and a covered bridge are just a sampling of the park's fascinating displays.

**Courthouse Square** (Third and Main, 225-4660) is a lovely slice of greenery in the heart of downtown Dayton. On any given day from April through October, you might encounter lunch-hour musical entertainment, or you might choose to retire to one of many secluded tree-shaded areas. In the summer on selected Friday evenings, you're welcomed to "Affair in the Square" gatherings that range from theme parties to live music to contests. Adjacent to the square, the **Old Courthouse** (7 North Main Street, 228-6271) is a stunning example of Greek Revival architecture. Built in 1850 in the Ionic style, the structure is reminiscent of the Theseum in Greece. It was from the courthouse's steps that Abraham Lincoln compared Americanism to golden apples—a speech many believe began his campaign for the presidency.

One of the newest public gardens in the state, the **Cox Arboretum** (6733 Springboro Pike, 434-9005) rambles over 164 acres and boasts twenty different horticultural collections. This living museum features plants arranged from A (Acer) to Z (Zelkova). Consisting of nearly six thousand acres in eight nature reserves surrounding the city, the **Park District of Dayton-Montgomery County** (1375 East Siebenthaler Avenue, 278-8231) was formed in 1963 to acquire and preserve the natural resources of Greater Dayton. Here, you'll find a horticultural center, picnic areas, fishing ponds, lakes, streams, and nature and horseback-riding trails.

In 1829 Dayton's first suburb began in today's **Oregon Historic District** (223-0538). The twelve-block area includes the simple brick homes of German immigrants who arrived on the Miami Canal, as well as the elegant residences built by prominent Daytonians in the late-nineteenth century. A visit to the district gives you a scenic visual sense



## Broad-based community support is responsible for Dayton's remarkable cultural success story.

of the city's history.

Tours of **SunWatch** (West River Road, 275-7431), a re-created twelfth-century Indian village, will begin August 1. Featuring reconstructed dwellings built on the original site, SunWatch presents information on the history, religion, and daily rituals of the Fort Ancient Indians, including their development of a calendar. A short drive away is **George Rogers Clark Park** (three miles west of Springfield at Routes 4 and 369, 328-2404). The largest Revolutionary War battle west of the Alleghenies was fought here, and the 1850 Hertzler House sits amidst the rolling green hills. In September, the park hosts "The Fair at New Boston," a re-creation of an early-American trade fair. **John Bryan State Park** (3790 State Route 370, Yellow Springs, 767-1274) is the site of a limestone gorge cut by the Little Miami River.

For aficionados of wine, the family-owned **Valley Vineyards Winery** (2041 East U.S. Route 23/3, Morrow, 899-24 85) is a must-stop. Tours are offered by reservation, and in the summer, there are Friday night "steak and produce" cookouts; October through May, ethnic and holiday dinners. Cannons, horses, and actors take to a three-acre stage each summer to perform the **Blue Jacket Outdoor Drama** (six miles east of Xenia, 376-4358). It tells the true story of a white man who became Shawnee War Chief near Xenia some two hundred years ago.

### DINING

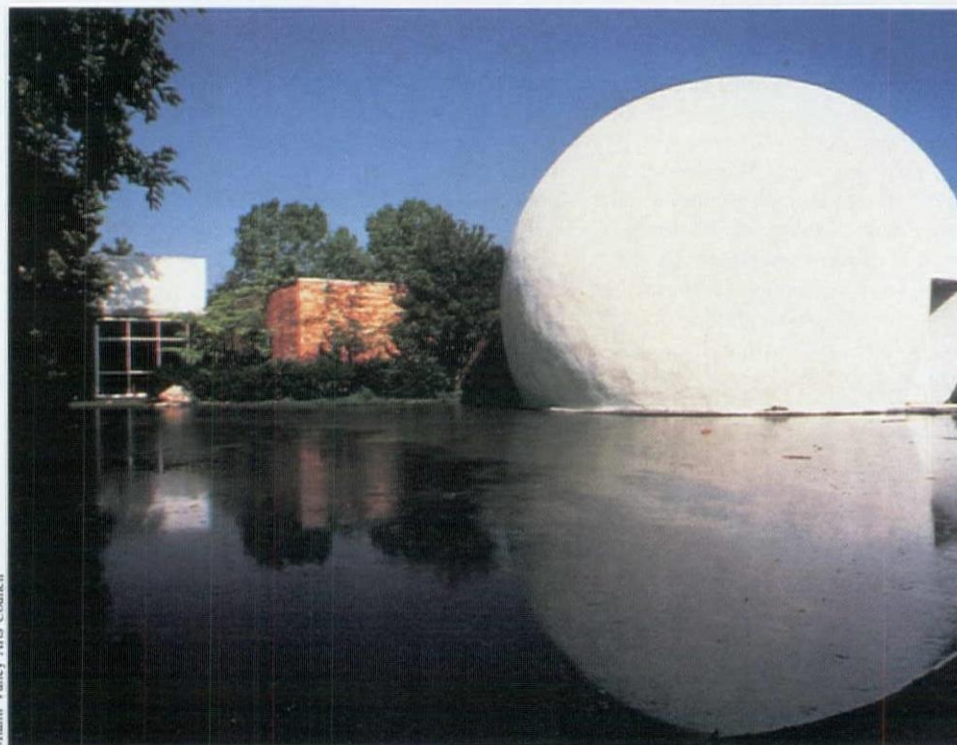
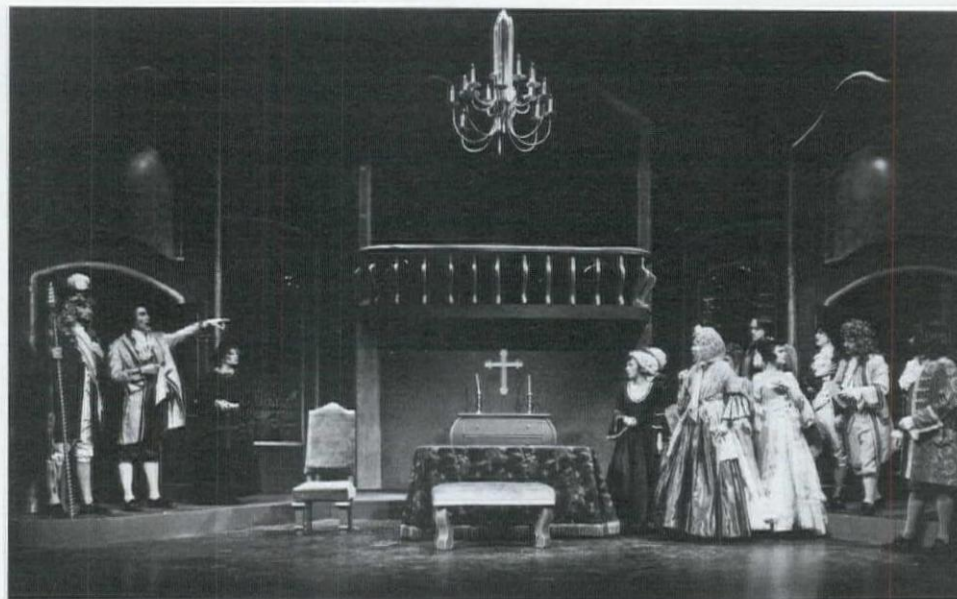
Dayton has restaurants that cater to all tastes, even the most exotic. Here is a consensus of favorites.

The **Dixie Grill** (2221 Wagner Fort Road, 278-2221) is one of Dayton's newest stars, serving grilled steaks, chops, fresh fish, and fresh pasta that's made on the premises.

Sweet breads and veal Normandy sautéed in apple wine top the menu at **Daniel's Park Row** (969 Patterson Road, 298-0358), one of Dayton's finer restaurants. Known for its marinated swordfish, **Jay's Restaurant** (225 East and Sixth Street, 222-2892) is located in an 1840s bar.

The premier attraction at **Joe Bissett's Grub Steak** (1410 North Main, 276-4193) is the boneless Royal Ribs. For barbeque, go no further than **Old Hickory Barbeque** (1082 Brown Street, 228-5252). For delicious seafood chowder, baked mussel, or tuna teriyaki, try **Charley's Crab** (28 West 3rd Street, 461-2434).

For French cuisine in a classy setting, the **Peasant Stock** (424 East Stroop, at Town & Country shopping center, 293-3900) is your best bet, where fresh seafood is flown in from Boston weekly. Start with Scampi alla Venezuana at **Portofino's** (Third and Ludlow, at the Daytonian Hilton, 461-4700), then



finish your meal with a perfect cup of espresso. **L' Auberge** (4129 Far Hills Avenue, 299-5536) serves lobster, swordfish, and veal. Broiled steak, fresh trout, and veal chops are the fare at the **Pine Club** (1926 South Brown, 228-7463).

Located in an 1828 lumber mill is the **Peerless Mill Inn** (319 South Second Street, 866-4968), where you can savor roast duckling, prime rib, and

*Top: Moliere's Tartuffe, produced at the University of Dayton's Boll Theatre. Above: The exterior of the Dayton Museum of Natural History (planetarium at right).*

fresh seafood. Pile on your favorite cold cuts, guess the weight of your sandwich, and get your sandwich free at the **Trolley Shop** (530 East Fifth Street).



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## The impact of the Wright Brothers on Dayton is still evident today in several historic sites.

Oregon Historic District, 224-1839). The **King Cole** (Second and Main streets, 222-6774), serving French continental cuisine, is one of Dayton's grandest restaurants. **The Courtyard** (Second and Main streets, 461-3211) elegantly serves breast of peasant stuffed with goose pâté, shrimp with lobster sauce and other fine French dishes.

**Top of the Plaza** (East Fifth and Jefferson Street in Stouffer's Dayton Plaza Hotel, 224-0800, extension 7167) offers a panoramic view of downtown Dayton while you enjoy a sumptuous buffet.

### LODGING

The 250-room **Belton Inn** (404 West First Street, 224-9911) is now in the process of an extensive renovation of the eleven-story building, yet their reasonable rates will remain the same. Catering to upscale guests is the **Daytonian Hilton Hotel** (11 South Ludlow Street, 461-4700), located in an 1898 hotel that's beautifully restored down to its original wood, marble, and crystal. The **Dayton Marriott Hotel** (1414 South Patterson Boulevard, 223-1000) offers 399 newly renovated rooms and fine dining in Renee's, a Mobil three-star restaurant.

Other excellent accommodations include the **Radisson Inn Dayton** (2401 Needmore Road, 278-5711), the **American Plaza** (330 West First Street, 223-7131), the **Ramada Inn South** (3555 West Centerville Road, 866-6262), and the **Stouffer Dayton Plaza Hotel** (East Fifth and South Jefferson streets, 224-0800).

### TRANSPORTATION

The **Dayton International Airport** (898-4631) services thirteen airlines and is the midwestern hub for Piedmont Airlines. Taxis and airport limousines provide easy access to metropolitan Dayton, about twenty minutes away. The **Miami Valley Regional Transit Authority** (225-1144) operates in urban Dayton, Oakwood, and Kettering. During rush hour, buses run every ten to twenty minutes; to suburban areas, every half hour.

### RESOURCES

The **Miami Valley Arts Council (MVAC)** (P.O. Box 95, Dayton, 45402-0095; 228-0737) distributes complimentary copies of *Bravo! Dayton*, an annual guide to the city's cultural scene. The handy publication provides a wide overview of the arts, including telephone numbers, locations, scheduled events, and prices. MVAC also sponsors a twenty-four-hour arts hot line (228-ARTS).

An "Official Visitor's Guide" is published yearly by the **Dayton/Montgomery County Convention and Visitor's Bureau** (Chamber Plaza, Fifth and



Main, 45402-2400. Inside Ohio: 800/221-8234; outside: 800/221-8255). The bureau can also provide brochures, calendars of events, maps, and more. To keep up with the plethora of the valleys colorful festivals, just dial 1-800-BUCKEYE.

The bimonthly *Dayton* magazine (published by the Dayton Chamber of Commerce) offers lively

*A replica of the Wright Cycle Shop at Carillon Historical Park houses displays.*

articles on the city's cultural events and organizations. For weekly updates on area events check the Thursday edition, "Going Out Guide" of the *Dayton Daily News*.





# AESTHETIC ANARCHY

Judging from its bewildering variety of manifestations, the truest common denominator of sculpture today may be idiosyncrasy," writes Walker Art Center director Martin Friedman in the introduction to the catalogue accompanying "Sculpture Inside Out." In this exhibition, which opened at the Minneapolis museum May 22, and remains on view through September 18, the Walker heralds the forthcoming opening of its stunning new sculpture garden while it surveys and celebrates what Friedman calls "the aesthetic anarchy" that characterizes contemporary sculpture.

Featuring the work of seventeen young American sculptors—most have come into their own in the

**The Walker Art Center  
turns contemporary  
sculpture inside out in  
an exuberant exhibition.  
By David Rand**

*Donald Lipski's Untitled #126 (top), a 1987 sculpture. Lipski often combines unlikely objects, many of them discarded or salvaged from surplus stores, transforming them into art.*

eighties—"Sculpture Inside Out" offers provocative insights into the state of an art form. This is sculpture that turns our way of looking at the world itself inside out. The works range from Jin Soo Kim's labyrinths of bandage-wrapped abandoned machinery and furniture to the aluminum forms Robert Love creates by placing sheets of metal over trees and rocks and hammering them until the underlying natural shapes emerge. Taken as a whole, they show that sculpture today is a medium in which nearly anything can be—and is—tried.

As the exhibition's title suggests, "Sculpture Inside Out" is a two-part affair. Its "outside" component consists of large-scale works commissioned





Collection of Mr. and Mrs. Armand J. Castellani

*Provocative insights into the state of the art: This page: Che Cosa Dice?, 1986, by Judith Shea (left); Robert Therrien's untitled blue oval, 1987 (top), and his untitled bronze and mixed-media snowman, 1986 (right). Opposite page: Building Steam #317, 1983, by Donald Lipski (left); Fireshirt, 1985, by Peter Shelton (top); A.A., 1985, by Tom Butler (right).*



Collection of Walker Art Center



for the Minneapolis Sculpture Garden, a joint project of the Walker Art Center and the Minneapolis Park and Recreation Board presently under construction across the street from the museum and scheduled to open in September. The exhibition's "inside" dimension features a hundred works that include drawings and models as well as large-scale sculptural pieces themselves. Five to eight examples of the work of each artist are displayed, offering viewers an opportunity to see the variety of forms they typically explore simultaneously.

While Friedman points out that no single aesthetic impulse dominates the contemporary sculpture scene, he has, with associates Peter Boswell and Donna Harkavy, organized "Sculpture Inside Out" along four themes he views as primary to the work of present-day sculptors. Reflecting these artists' movement away from the minimalist abstraction of the sixties—a trend that began in the seventies and continued throughout the eighties—the works encompass both realist and abstract methods of creating three-dimensional art works.

Figuration, or depiction of the human body and other recognizable objects, and a predilection for transformed objects (often found by the artists and frequently combined and modified for their sculptures) arise from a common realist impulse.

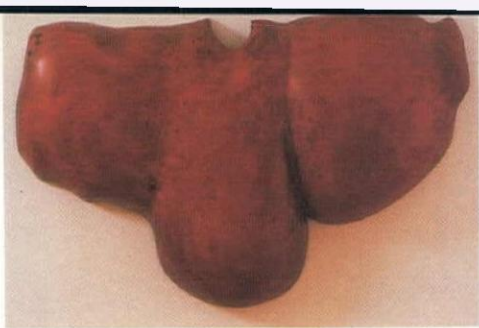
Yet, as Friedman observes, this is realism with "a new twist." Judith Shea's female torsoes, suggestive of Greek and Egyptian goddesses, express a communion between the modern world and antiquity. Her male figures, on the other hand, are purely, starkly symbolic—men's overcoats covering invisible bodies. Donald Lipski transforms objects salvaged from surplus stores into forms that are iconic in their visual power: Shattered glass spilling from a galvanized metal bucket becomes a wry comment on the industrial age.

At the other end of the realist-abstract continuum are organic abstractions, works which take their inspiration from the forms and processes of the natural world, and architectural abstractions, exploring structural principles in ways that are fresh and often startling. Meg Webster's earth sculptures,

merging organic and geometric forms and incorporating straw and vegetation, echo the earth-movement of the seventies. Martin Puryear's tribal art-inspired giant tree trunks and roots, rocks a mountains, create archetypes of compelling power from these natural shapes. Brower Hatcher's welded stainless-steel-rod sculptures are contemporary variations of Buckminster Fuller's dymaxion domes, while Steven Woodward's large-scale plywood works are curving, spiralling planar structures that seem to soar through space.

Until the forties, Friedman points out, sculpture was "still a second-class citizen" in the art world. This subordinate status changed with the emergence of such assemblage sculptors as David Smith and Ibram Lassaw, whose painterly approach to the art profoundly impacted painting itself. In the sixties, pop art and minimalism—reflected in the oversized clothespins and baseball mitts of Claes Oldenburg and the plaster vignettes of George Segal—further liberated sculpture from its traditional confines. By the seventies, however, "a search for alte





Collection of Stanley and Pauline Foster

American sculpture is,  
more than ever,  
“experimental, and in its  
restless search for new  
forms, often eccentric.”



Collection of Walker Art Center



Collection of the artist

ative directions was underway.” And, as this exhibition demonstrates, that search continues unfinished. American sculpture, as Friedman observes, is, more than ever, “individualistic, experimental, and in its restless search for new forms, often eccentric.”

Many of these young artists display a predilection for traditional sculptural materials—wood, stone, and bronze—a tendency that appears almost romantic in comparison to the stark purity of the minimalist aesthetic and its preference for such materials as steel and aluminum. Open and uninhibited in its thrust, the contemporary sculptors showcased in this exhibition likewise reveal a decided taste for discontinuity and a quest for personal symbols that sets them apart from their predecessors. Robert Therrien, for example, turns to childhood memory for recurring forms such as trumpets, church steeples, and snowmen, which he transforms into works of art. Peter Shelton tackles the mind-body dichotomy with the architectural forms he creates from anatomical fragments, almost

as if architecture itself were an extension of the body. Robert Gober recreates ordinary household objects into sculptural forms that have the power of a dreamscape.

“Sculpture Inside Out” not only anticipates the opening of the newest of Minneapolis’s arc of parks, it will prepare museumgoers to become the sculpture aficionados the Minneapolis Sculpture Garden deserves. Edward Larrabee Barnes (who was the architect for the award-winning 1971 Walker Art Center building) and landscape architect Peter Rothschild have designed four one-hundred-square-foot courtyards, bordered with hedges and connected by linden-lined walkways. The Walker’s permanent sculpture collection—which boasts superb examples of such established twentieth-century masters as Henry Moore and Isamu Noguchi, as well as younger artists like Judith Shea and Martin Puryear—will occupy two of the courtyards. The others will be devoted to temporary exhibitions, the first of which will be the site-specific works commissioned for “Sculpture Inside Out.”

Among the pieces de resistance in the Minneapolis Sculpture Garden will be a twenty-nine-foot-high fountain sculpture by Claes Oldenburg and Coosje van Bruggen. Entitled *Spoonbridge and Cherry*, the painted-aluminum work depicts a gigantic spoon bearing a bright red maraschino cherry from which water sprays, with whimsical exuberance. It will have a place of honor in a fifth courtyard. *Standing Glass Fish*, a glass and wood sculpture by architect Frank Gehry, will occupy the Sage and John Cowles Conservatory, where both permanent and seasonal blooms will unfold year-round. And linking the garden to downtown Minneapolis will be the Irene Hixon Whitney Bridge, a footbridge designed by Siah Armajani.

A major donation from the McKnight Foundation initiated the Minneapolis Sculpture Garden. The Star Tribune/Cowles Media Company, the Henry Luce Foundation, the Lannan Foundation, the Dayton Hudson Foundation, and the National Endowment for the Arts have underwritten “Sculpture Inside Out.” □



# POWAQQATSI

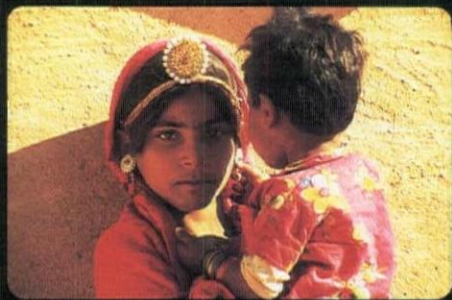
"Sorry, I don't do movies," composer Philip Glass told an unknown, first-time filmmaker named Godfrey Reggio in 1978. Reggio, however, convinced that Glass's visionary music would be the perfect accompaniment to his visuals, put together a demo reel of his film-in-progress for the composer to see. The beauty of the images and the imaginativeness of their juxtaposition, without dialogue or narration, persuaded Glass to change his mind. "I saw right away that Godfrey had a very different idea of filmmaking than most filmmakers do," says Glass. What he found irresistible in Reggio's work was the possibility "for music and image to form a real symbiosis. The music wasn't going to be relegated to some kind of background position."

The two commenced upon a collaboration that yielded one of the most powerful and elegant films in decades. A plotless montage of hypnotic visuals and a riveting score, without a single word other than musical intonations of the Hopi title (which translates as "life out of balance"), *Koyaanisqatsi* was a conceptual breakthrough.

Now Godfrey Reggio and Philip Glass have done it again. Like its predecessor, *Powaqqatsi*—which opened in selected theaters last month—is an evocative, wordless weaving of sight and sound. The second in what will eventually be a *qatsi* trilogy, *Powaqqatsi*'s title couples the Hopi word for life (*qatsi*) with one meaning "negative sorcerer." Filmed in twelve countries on five continents, it is a stirring paean to the land-based cultures of the third world, celebrating timeless, interdependent rhythms of work, art, and worship. And it casts a sorrowful eye on their rapid consumption by industrial culture and its technological lifestyle—the negative sorcerer of the title.

The man who conceived, wrote, directed, and produced this cinematic masterpiece came to art through the back door. An ex-priest turned social worker, Reggio had a message, one about which he was passionate. The frank, idealistic presentation of social and ecological concerns had strong appeal for Glass, as well—the composer who has teamed up with everyone from choreographer Twyla Tharp to novelist Doris Lessing on innovative dance, theater, and operatic works.

Images by Reggio,  
music by Glass:  
A new film that is  
a wordless  
masterpiece.



The near-perfect fusing of music and image upon which *Powaqqatsi*'s power rests is, he says, "no accident, I'll tell you! It's not simply a question of being inspired by the film and then writing music." Instead, the two mediums were "married in the very method of our working." The composer traveled with the crew on location throughout the southern hemisphere, in some cases bringing wave tapes for the cameramen to hear before shooting. "That totally reverses the accepted order in industrial films," Glass says.

Back in New York, Glass's sound studio was only minutes from Reggio's production studio, and the two worked together daily for eight months in a manner Glass calls intensely collaborative. "As film was being cut, music was being edited, and they were put together and tried and retried and reshaped and refitted." The result is an interdependence of music, visuals, and concept that is breathtaking.

"The idea of a negative sorcerer is a complex one," says Reggio of the film's title. "We're talking about negativity as it exists collectively, as a way of life. What I'm trying to do is use the metaphor of the negative sorcerer as a shaman: he would hold up a mirror, in order to give you another point of view. The camera lens and the motion picture speeds are my mirrors."

Images captured with long camera lenses from Cuzco, Peru, to Katmandu, Nepal, unfold at a slow speed that reverberates with the pace of a life tied to the earth's cycles. An African woman walks down a dusty red-dirt road, a child on her back, a bundle on her head; junks bob on an ancient, shimmering sea; meditative worshipers sit lotus-style in front of an Asian temple. Images of vibrant tribal life are juxtaposed with lethargic visages of city-dwellers, while native, classical, and electronic instruments sound the tribal rhythms of Glass's score. Echoing the pervasive presence of children in the film is a Hispanic children's chorus incorporated into the music.

"*Powaqqatsi* has the complexity and emotional impact of a long poem," Reggio comments. Skillfully edited for dramatic tempo, it gathers a diverse array of cultural expression into a richly textured global mosaic. This film is not directed



wards the head—it goes instead for the heart. “*Powaqqatsi* brings the opportunity to inspire—which is *inspiritus*, to bring spirit to a person,” he says of the film’s intention to altogether subvert ordinary consciousness. “In a culture that is spiritual-vacuous, as ours is; that is totally materialistic, as ours is; that gives credence—as one would have even in times past to religion—to notions of progress and development, one could have the equivalent of a spiritual experience.”

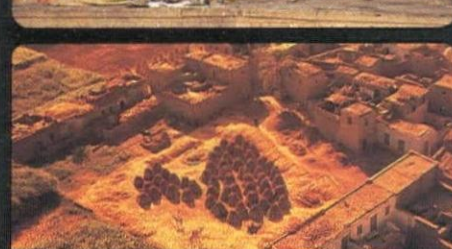
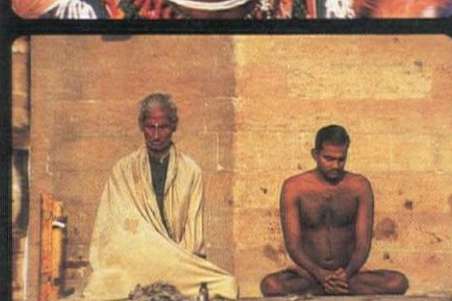
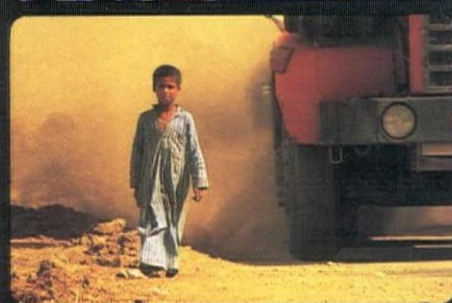
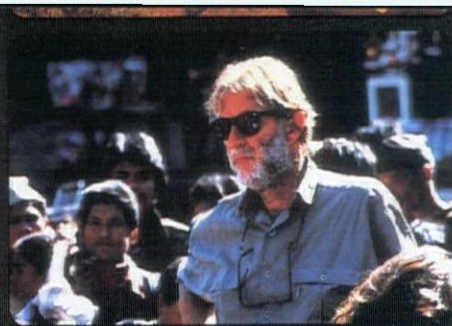
Without the cinematic conventions of plot and dialogue, *Powaqqatsi* relies for its dramatic structure upon a triad whose elements are the powerful language of the images, the composition of visuals and music into a seamless whole, and the consciousness of the viewer. The third component is critical—and pioneering—one, breaking a one-point perspective wide open, so that “if there are a hundred people who see the film, the possibility of a hundred different responses should be present.” This is a radical departure from the traditional experience of an art form, which Reggio views as “packaged, programmed.”

Reggio’s journey to the aesthetic avant garde was rough ideas. While his vision is at its heart a profoundly simple one, the concepts behind it are complex and heady stuff. He names among his influences Pope John XXIII (“he questioned everything”), Ivan Illich (“a gadfly of the highest order”), and French sociologist Jacques Ellul—men whose questions have been about the nature of freedom and the ways in which we become enslaved to tyrannical structures. Primary among those for Reggio is a culture based not on the rhythms of human life, but on those of clocks, machines, and the intricate technology that pervades every aspect of modern life. Like *Koyaanisqatsi* before it, *Powaqqatsi* depicts a relentless progression into increasing alienation as human societies move to paces that become faster and more frantic.

“Buckminster Fuller tells his disciples that technology is neutral, it’s the use or misuse you make of something [that matters]. I don’t agree,” he says. “My position is closer to the one Lewis Mumford took, which Ellul takes—that technology or tools have directions innately designed in them. The tools we use come from the indulgence of a mass society. In religious terms, they have heavy magic, or magic, on them.”

Not simply a dirge for a threatened way of life in the southern hemisphere, *Powaqqatsi* is also a celebration and a beckoning. Wake up and look,

Images from five continents, interwoven with Glass’s music, form a seamless whole.



it seems to say, at what we are losing, at what may be lost to us altogether. “In my opinion, we have infinitely more to learn from the almost three billion people who live this tenacious traditional life than they have to learn from us,” says Reggio. “What they have to learn from us is that they can give up their whole way of living if they want to come into our way. What we have to learn from them is the genius of decentralization, how to live in economies of self-reliance and self-sufficiency—how to live with a sense of joy, how to work with the rhythms of the sun rather than the tick of a clock.”

While Reggio spent much of the sixties “in a medieval world,” the rebelliousness which soaked the culture in that decade found its way to him as well. Impatient with the church’s authoritarian hierarchy, he left in 1968 to become a social worker, working with street gangs for eight years. In the early seventies, he helped found the Institute for Regional Education in Santa Fe, a nonprofit organization he describes as “a community of mutual aid,” whose members “support each other in the pursuit of our own creative energies.” Those pursuits have ranged from farm-labor projects to medical projects to the production of the first two works of the *qatsi* trilogy. “At this point,” comments Glass, “it looks to me like Godfrey is a filmmaker down to his toes. I can’t believe he’ll stop making movies.”

Another IRE member is associate producer Mel Lawrence, who began his career as a rock-music promoter. At San Francisco radio station KFRC, Lawrence produced the 1967 Magic Mountain Music Festival—the first of the festivals to become associated with the sixties themselves—and went on to direct operations for the Monterey Pop Festival, to produce the Miami Pop Festival, and to direct the legendary Woodstock Festival. After Woodstock, Lawrence moved to Santa Fe, helping develop the Navajo Museum and producing media projects on native Americans. In 1982 he joined IRE and began working with Reggio on *Koyaanisqatsi*.

In many ways, the vision articulated in these films fuses strains of sixties activism into sophisticated works of art. Here is the rejection of the status quo, the embrace of more harmonious ways of living, the perception of war as central to Western life (the title of the trilogy’s final film, *Nakoiqatsi*, translates as “life as war”)—and here, too, the hope for a different future. “We are living in the time of something dying,” says Reggio. “Rather than bemoan that, why not embrace that. If one realizes that the energy of life is to learn about death, that to live one’s life is to live death, to embrace it for the mystery and the joy it can hold, then one can understand that out of death life is born.”

—Marcia J. Wade

Photos courtesy of Cannon Films



# THE MAGNIFICENT

# 6

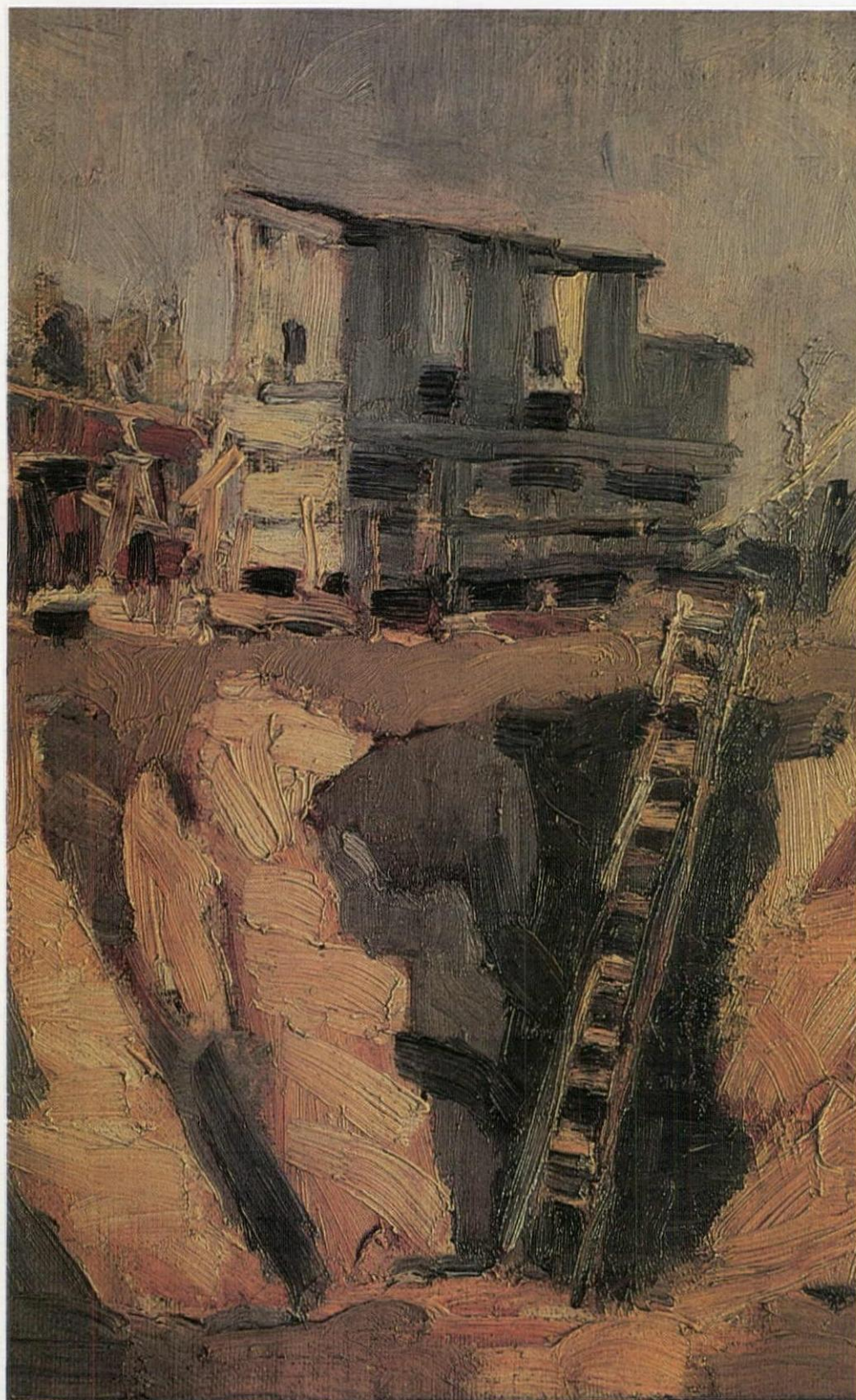
Their forays into painting were bold, with a distinct, hearty American flavor.

*In 1917, six painters in California formed a group and called themselves the Society of Six, artists who shared a uniquely American vision of European art movements. The following is excerpted, with permission, from The Society of Six: California Colorists, a book by Nancy Boyd to be published in August by Bedford Arts, Publishers, San Francisco. The book is available in cloth, \$59.95; paper, \$39.95; and a limited edition (fifty copies) in slipcases, each signed and numbered by the author, \$125.*

Gile was standing at the stove cooking a big roast beef full of garlic smelling up the room and taking a drink every now and then of his home brew. Gay was sitting off in the corner with his cup of wine, and we were all crowded in as usual, jammed in because the whole room was filled with stacks of canvases, some wet ones that get on your clothes; then in came Mr. Clapp with his ho, ho, ho, and a neat little pack of his day's paintings under his arm. Sooner or later von Eichman would come crashing in with some wild story or other. Logan came in later because he ate dinner at home. Being the youngest, I was mighty glad to be included. I always came with a new painting or two, which we'd prop up on the floor and all take a crack at. It was a fairly large room full of paintings standing on the floor against the walls and tacked up. Every once in a while someone would pick one up and comment about it. Then there was always some argument going on about painters we'd run into during the day.

Well, this particular night we all crowded around the table, ready to dig in because we always liked Gile's cooking, and Mr. Clapp was talking about this bunch of painters up in Canada he used to know who were now calling themselves the Group of Seven and were starting to show together. And Gile said why don't we have a group, why don't the six of us have a group and show together? —Louis Siegfries

*Left: Quarry, (1920) by Selden Gile. Opposite: Bernard von Eichman's China Street Scene (1923).*







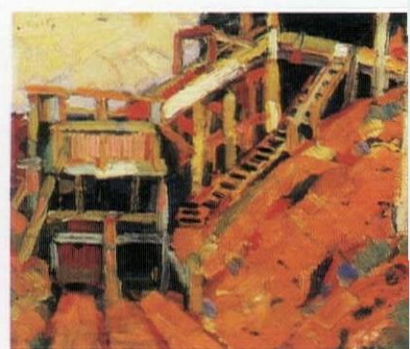




They were sustained by the strength of their friendship and their vision alone.

International Exposition in 1915. (William H. Clapp is an exception to generalizations about the early years. He participated actively in the national art scene before arriving in California in 1917.) They had been preserved in a virtuous warp by their isolation, and for that reason their encounter with the by then historic French Impressionist movement acted as a visual catalyst, providing the formal means they had been looking for to vent their exuberant landscape ideas. Not only did they discover how to use color to create a sense of light and to make a stroke of paint suggest a form, but they discovered how to paint. They invested plein-air practice with a hearty American flavor, and their forays into landscape were like their forays into painting taken by the sons of pioneers.

Full of naive self-confidence in their own style, the Six were innocent of theory, dog-



Top: Point Richmond (1929) by Maurice Logan. Above: Woman in the Garden (1923) by August Gay. Middle: Children Wading (circa 1912) by William H. Clapp. Far right: Oakland Quarry (1920) by Louis Siegfried.

Selden Gile, Louis Siegfried, Bernard von Eichman, William H. Clapp, August Gay, and Maurice Logan were plein-air painters who worked in northern California during the teens and twenties. They were a group of hearty, frank individuals whose rough-hewn quality also characterized their work, both in their choice of earthy, unpretentious subject matter and in their spontaneous, vigorous application of paint. They were undervalued in their day by the genteel art establishment of the San Francisco Bay Area and forgotten for many years when abstraction eclipsed earlier styles. Yet today their painting stands as some of the most modern and lasting produced in the West at that time. Within the lengthy stretch of pretty, picturesque, or Europeanized painting that characterized California art, their work is a bright flash of modern impulse and expression that remains fresh today. The Six's boldness, unfettered exploration, chance taking, and crudeness, disdained at the time, foretold the new directions that California art would take a generation later.

The Six called themselves Impressionists, but their exposure to the French Impressionist movement came late and all at once at the Panama-Pacific

establishment ambitions. They painted themselves and worked regardless of who they were. In their heyday, from 1918 to 1929, they shared the spirit of other modernist American artists, who a decade earlier had started to color and form while searching for an American idiom. Even before the Armory Show of 1913, artists such as Marsden Hartley and John Marin had begun to forge a new American landscape with Post-Impressionist color. But the Bay Area differed from their American peers in the virtue of their isolation in still-rural Oakland, a community lacking even the degree of cultural pretension that San Francisco pretended. Without the vital infusion of an art capital, they were sustained by the strength of their friendship and their vision.

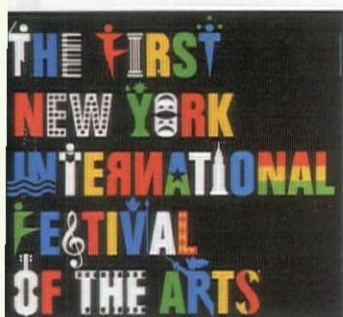
They founded no school that endured beyond them, but their painterliness and use of color are parts of a tradition that includes work of later Area Figurative Expressionists. Although they did not leave a direct legacy, their spirit carried them with the modern painters of northern California after World War II—a spirit of deep devotion to the light and the land.

—Nan





# THE SPIRIT OF A CENTURY



As the darkening New York sky folds about you, the city begins to glitter with that alluring, inimitable Manhattan magic. Beneath this dazzling skyline that has beckoned artists and arts-lovers for more than a century, performers across the city don resplendent costumes. Musicians tune instruments. Stage crews race from floodlights to wings, while dancers warm up. You can't see it yet, but you can feel it—a sumptuous feast of creativity is about to be served.

In a season traditionally the year's quietest, the world's cultural capital is launching a month-long celebration of the globe's artistic achievement. Extending its most extravagant invitation ever—to the adventuresome in spirit from every continent—New York plays host

this month to a performing-arts festival like the century has never seen. This is The First New York International Festival of the Arts, opening June 11 for thirty-one continuous days and nights of unforgettable music, dance, theater, film, and television. A spectacle of the grandest order—as sublime and unrestrained as the grande dame of American cities herself—this is the year's “must do” event on the planet. In the words of chairman Martin E. Segal, The First New York International Festival will be, quite simply, “the greatest array of performers ever to capture the spirit of a century.”

Renowned artists from every corner of the earth, including Sweden, Japan, Canada, France, Argentina, Spain, Britain, Poland,

Join in the revelry of a century when New York City becomes a stage for all the world.

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Seen through the imaginations of our greatest artists, this century emerges as adventurous and exhilarating.

Indonesia, Yugoslavia, India, Senegal, China, Italy, Finland, Algeria, Germany, Australia, and the United States, have converged upon the city to stage nearly a thousand breathtaking performances. Many will be world, American, and New York premieres, some commissioned especially for The New York International Festival. Buoyant and multifarious, they will, in Segal's words, "illuminate the century in all its grandeur and scope, and show how an extraordinary range of ideas came to fruition."

Masterminding this creative extravaganza is Martin Segal himself. Assisted by an advisory board whose luminaries include the likes of Mikhail Baryshnikov and Toru Takemitsu, Isaac Stern and Ingmar Bergman, Peter Brook and Ravi

Shankar, he has accomplished his wizardry without seeking a penny from the city, the state, or the federal government. Instead, a mighty \$8 million has been contributed by founding sponsor American Express Company and prime and major sponsors The Chase Manhattan Bank, The Hearst Corporation, The May Department Stores Company, Morgan Stanley Group, Inc., Louis Vuitton, The Aaron Diamond Foundation, The New York Times Company Foundation, Pan Am, The Rockefeller Foundation, Helena Rubinstein Foundation, and The Fan Fox and Leslie R. Samuels Foundation.

"Our support of The Festival is part of American Express's longstanding commitment to enhance the quality of life," says American Express Company president Loui



Gerstner, Jr. of their unprecedented corporate involvement in the performing arts. Underscoring its actual Festival contribution itself is an additional \$6-million investment in American Express advertising and promotion of the event. "We are delighted to be able to draw on resources from any parts of our company to let people around the world know of its unique event," Gerstner maintains, "and to help make it a rewarding success."

This caliber of support is a natural reaction to the quality of the month-long performance calendar. Tipping its opulent hat to our times, The Festival offers the chance of a lifetime to partake of the excitement of an unparalleled century of arts. Seen through the brilliant imaginations of our greatest composers, choreographers, playwrights, actors, dancers, musicians, and performance artists, these times of our lives emerge as singularly adventurous and exhilarating.

Come see for yourself, as Canadian dance magician Jean-Pierre Perreault transforms the Bronx's Wave Hill into a romantic stage for thirty-four dancers and musicians. Watch the acclaimed dancers of Pina Bausch's Tanztheater Wuppertal floating among a thousand carnations at the Brooklyn Academy of Music. Catch the first Soviet theater production to visit the United States in over twenty years, or take in the Gate Theatre of Dublin's rousing production of Jean O'Casey's masterful *Juno and the Paycock*. Listen to Luciano Berio and Krzysztof Penderecki conduct premiere performances of their newest works, and attend the first American staging of Harrison Birtwistle's celebrated opera *Punch and Judy*. And before you go, don't miss the eclectic talents of a worldwide array of performance artists, orchestrating astounding aquatic ballets and audacious performance installations.

To join the revelry, come with us, on the pages that follow, for a sneak preview of the stupendous array of Festival "firsts." Look for the comprehensive calendar of events at the beginning of this section, and then come to New York, for the summer of a lifetime.

# THE FIRST NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS

D A N C E

On an array of stages that encompasses the city's plazas and lawns, dancers as we've long known and loved them—and dancers as we've seldom seen them—make their incomparable magic throughout The Festival, showing us that this most graceful of art forms is, at the century's end, in perpetual motion.

For The Festival's opening night gala, the American Ballet Theatre will stage the world premiere performance of Clarke Tippet's *S.P.E.B.S.Q.S.A.*, set to barbershop music and accompanied by a prize-winning barbershop quartet, and a new ballet, *Gaite Parisienne*, by Mark Morris. From the New York City Ballet's two-performance program of six works by Balanchine and Robbins to a free world preview performance of dance maverick and master Merce Cunningham's *Five Stone Wind* July 9 and 10 on the WFC Plaza at Battery Park City, the dance samplings are nothing but dazzling.

"The pied piper of the dance," Jacques d'Amboise, calls a thousand New York City schoolchildren, a hundred senior citizens, and a contingent of ten lifeguards from Australia's North Bondi Surf Club onstage to dance in *A Day in the Life of Coney Island*. (Selected for their award-winning performances in international competitions, the Australian lifeguards will arrive in New York ten days before *Coney Island* opens for an intensive dance lesson from d'Amboise, who has choreographed a piece based on the athletic maneuvers that have gained them international renown.) *Coney Island* is an epic production. Dancing the roller coaster, the waves, sea gulls, and king crabs, d'Amboise's National Dance Institute recreates the exuberance of seaside life before a 120-foot-long water-



Martha Swope



Uli Weiss

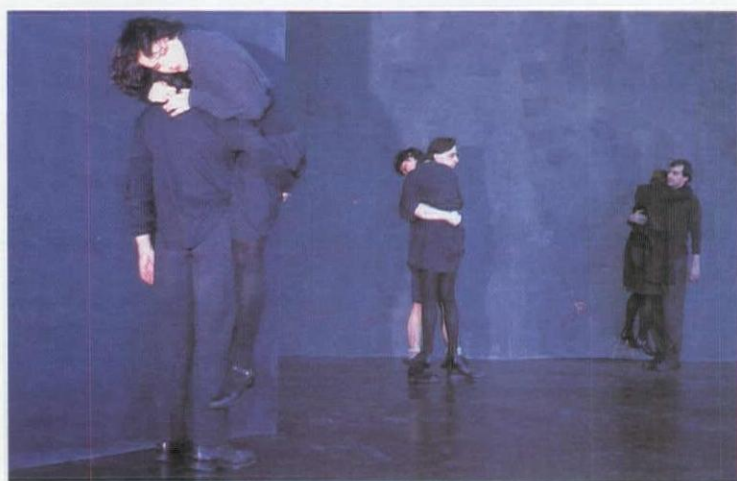
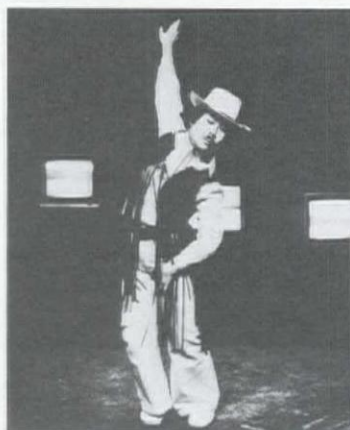
Opposite: The set backdrop for *A Day in the Life of Coney Island*, a Festival premiere presentation by Jacques d'Amboise and the National Dance Institute. Above: The American Ballet Theatre will present *Gaite Parisienne* opening night, June 11, at the Met. Left: Pina Bausch's Tanztheater Wuppertal will perform the American premiere of *Carnations* at the Brooklyn Academy of Music.





Jack Vartoogian

The most graceful of art forms is, at the end of the twentieth century, in perpetual creative motion.



Top: Kazuo Ohno will present *Suiren* ("Water Lilies"), June 28-30. Middle: The U.S. premiere of *Bitwin: Dance in Media*, a collaboration by Suzushi Hanayagi and Katsuhiko Yamaguchi, will take place June 15. Above: Jean-Pierre Perreault, creator of *Les Lieux-Dits* (pictured), will premiere *Piazza*, June 29-July 2.

color set inspired by David Levine's Coney Island boardwalk.

As the brilliance of June days slips into the romance of summer evenings, twenty-four dancers and ten musicians will perform a site-inspired work by acclaimed Canadian choreographer Jean-Pierre Perreault on the lawn of Wave Hill in the Bronx at sunset June 29 and 30, and July 1 and 2. Perreault's interdisciplinary work is an exploration of interactions—among dance, music, and the surrounding environment. For the world premiere of *Piazza*, he has selected, in collaboration with composer and music director David MacIntyre, an unobstructed hill for a stage. The ten musicians themselves—all saxophonists, playing an instrument chosen for its emotional range and its connection to city life—move about the site in choreographed motion alongside the dancers. The result is a magical world in a magical hour.

Equally stunning will be the American premieres of German choreographer Pina Bausch's *Carnations* and *Viktor* at the Brooklyn Academy of Music. Called "the most talked-about choreographer in Europe," Bausch's Tanztheater Wuppertal presents a powerful dance theater that pulls no punches, always stunning and sometimes scandalizing. After The Festival stagings of these works, dance-lovers on this side of the Atlantic will be talking as well. *Viktor*, billed as her "most nerve-shattering work to date," depicts a world of fearful and overwhelming chaos; an anonymous figure atop the towering walls of earth surrounding the stage shovels earth onto the dancers below. More light-hearted but equally spellbinding is *Carnations*. A drama depicting the inevitable clash between childhood's innocence and adulthood's disillusion, it unfolds amid an ocean of a thousand carnations guarded by four German shepherds.

The Festival's dance card also features the New York debut of the Frankfurt Ballet, under the artistic direction of controversial American choreographer William Forsythe. Five different Forsythe ballets will be staged in two extraordinary programs, including the American premiere of *France/Dance*. The

provocative piece explores a favorite Forsythe theme, the appearance and disappearance of realities in a world where art remains the only constant.

While Western choreographers have been pushing the parameter of traditional forms and experimenting with new ones, dancers the East have returned to traditional styles for inspiration, combining them with Western forms to create a distinctive movement aesthetic. The vibrance of these efforts will be showcased in The Festival with American premieres of works by two of Japan's most highly acclaimed choreographers. The great butoh dancer-choreographer Kazuo Ohno will perform his *Suiren* ("Water Lilies"), a work inspired by Monet's *Nymphaeas*. Costuming himself alternately in dress suits and antique women's ball gowns, Ohno stages a surrealistic version of the indigenous postwar art form originated by the late Tatsumi Hijikata. Created as a method of probing Japan's subconscious memory, butoh—which translates "dance of utter darkness"—arose as a rejection of the Western cultural styles that dominated the country after World War II.

Other contemporary Japanese artists are imaginatively marrying Eastern and Western concepts of music and movement. *Bitwin: Dance in Media*, a dance/video collaboration by choreographer Suzushi Hanayagi and video-artist Katsuhiko Yamaguchi, offers a look at the startling originality that marks the fruits of these couplings. A classical minimalist with a background in kabuki and the austere traditional form *jiuta mai* as well as Western modern and avant-garde dance, Hanayagi's works are compelling fusions of diverse influences.

Just returned from a tour of the Soviet Union, the Dance Theatre of Harlem will present the world premiere of artistic director Arto Mitchell's *John Henry*, commissioned for The Festival. The work says Mitchell, "is really a tribute to Paul Robeson, who was a kind of American folk hero, and to John Henry, who is an American folk hero." The company will also perform the New York premieres of *Billy the Kid* and *The Polovets-*



an *Dances* originally created from the second act of Borodin's opera, *Prince Igor*. Completing the range of great twentieth-century movement idioms assembled by The Festival is the American Ballroom Theater. The acclaimed company of five championship ballroom couples presents the world premiere of *Hernando's Hideaway*, staged by Tina Paul. The suite of Latin dances showcases the tango, pasa dobles, samba, and mambo. ABRT will also perform last fall's critical success, *Presley Pieces*, choreographed by Iraciela Daniele to a range of the pop star's hits, from *Love Me Tender* to *Blue Suede Shoes*.

THE FIRST  
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INTERNATIONAL  
FESTIVAL  
OF THE ARTS

U S I C

From the fluid, spontaneous rhythms of American jazz to an open, inventive embrace of extra-musical sounds by contemporary composers, the century's music has been decidedly original, lively, and experimental. Beginning with the second of two opening-night galas, a concert by the New York Philharmonic at Avery Fisher Hall, The Festival presents a wide-ranging sampling of the sounds of the century. Performing under the consummate baton of Zubin Mehta, the philharmonic provides the perfect introduction with a program that includes both Stravinsky's *Rite of Spring*—whose 1913 premiere scandalized audiences—and the U.S. premiere of Ellen Taaffe Zwilich's *Symbolon*. Among the bill of firsts is the American Composers' Orchestra's Ellington concert, the first performance by a symphonic orchestra of a program devoted entirely to the jazz legend's orchestral works. Under the baton of Ellington specialist Maurice Peress and with jazz pianist Sir



Martha Swope



Martha Swope

Roland Hanna as soloist, the orchestra presents four of Ellington's seldom-heard works: *Black, Brown, and Beige*, the piano concerto from *New World A 'Comin'*, *Harlem*, and *Les Trois Rois Noirs*. Heading up an "Avant-Garde Vocal Series" will be the American premiere of Harrison Birtwistle's 1968 opera *Punch and Judy*. Rhonda Kess will conduct members of the Brooklyn Philhar-

The Dance Theatre of Harlem will present a smorgasbord of dance, including the company premiere of *Billy the Kid* (above), works from its repertoire, such as *Serenade* (left), along with the world premiere of *John Henry*, a Festival-commissioned ballet, at the City Center Theater, June 28, 29, and July 3.





Pierre Boulez (above) will lead *The Ensemble Intercontemporain* in two concerts at the Brooklyn Academy of Music, June 16-17, and at the Museum of Modern Art, June 15. Yuri Temirkanov (right) will conduct the Philadelphia Orchestra in two concerts, June 15 and 17, at Carnegie Hall. Emmanuel Ax (below) will perform a world-premiere piano concerto, July 8, at Avery Fisher Hall.



Decidedly original, experimental, and vibrant describe this century's musical offerings.

monic and soloists in this first event in its "Vocal Voyages" series, dedicated to contemporary trends in American and European vocal music. Hailed on its first performance at the Aldeburgh Festival as Britain's first "truly modern opera," *Punch and Judy's* composer calls it "a tragic comedy, or a comic tragedy." Festival audiences will see a captivating retelling of a perennial theme—the recurrent cycle of destruction and recreation. Birtwistle's *Punch* destroys everything in his life he finds annoying—until his life consists of nothing but dreams. Once they, too, become reality, the incorrigible *Punch* finds them equally unsatisfying, giving rise to the cycle once more.

Among other vocal offerings is Argentine composer and pianist Ariel Ramirez's folk-music-inspired *Mass for Peace and Justice*, whose North American premiere is presented by Ramirez and Musicians from the Andes with The New York Choral Section. Sweden's fifty-voice choir Hagerstens Motettkor makes its American debut with a concert that includes the world premiere of Sven-David Sandstrom's *Etude # 4* and *24 Romantic Etudes*.

The Sibelius Academy Quartet—the Helsinki-based group that

founded the Naantali Music Festival, one of Scandinavia's landmark annual musical events—will perform the premiere of Vladimir Agopov's *Quartet No. 2*. The New Stockholm Chamber Orchestra, which has quickly established itself as one of Scandinavia's leading ensembles since its 1981 launch, will make its American debut with a program including works by Bartok, Lutoslawski, Stravinsky, and Britten, as well as an American premiere by leading Norwegian composer Arne Nordheim.

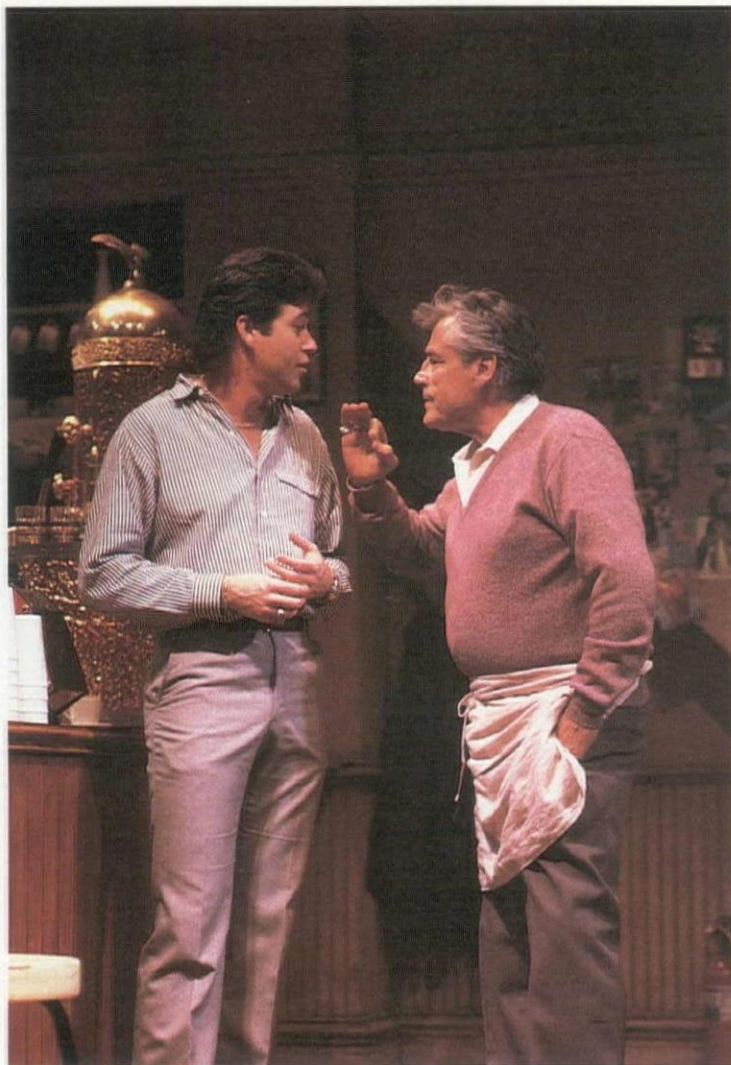
From Japan comes Toru Takemitsu and Sound Space ARK, the ensemble which has premiered and recorded many of the internationally acclaimed composer's chamber works. Performing in New York for the first time, Sound Space ARK is known for groundbreaking presentations of contemporary Japanese classical music. Their Festival concert will highlight Takemitsu's work as well as pieces by contemporary Japanese and American composers.

Another group making its first-ever New York appearance at The Festival is the London Sinfonietta. The musical line-up also features the world premiere of Joseph Schwaner's *Piano Concerto*, performed by the Saint Louis Symphony Orchestra, with Leonard Slatkin, conductor, and Emanuel Ax, pianist. The Saint Louis Symphony Orchestra will also give a first-time New York performance of Leos Janacek's *Danube*.

Cellist Carter Brey will tune up for a program of premieres. Brey won the top prize in the International Munich Competition for Duos in 1978 with pianist Barbara Weintraub, who accompanies him again in the premiere of American composer David Diamond's *Sonata No. 2*, Leon Kirchner's *For Solo Cello*, and Astor Piazzolla's *Le Grand Tango*.

The Festival finale will be as glorious as the entire calendar of musical moments—a serenade to a city by Plácido Domingo with special guests in performances on the Great Lawn at Central Park. Saluting the century's greatest love songs—from Puccini to zarzuelas—Domingo's concert beneath the stars is offered as an unforgettable gift to the city.





# THE FIRST NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS

## T H E A T E R

With a compelling array of works, the theatrical productions mounted on New York stages show The Festival in its international light. American works include superb offerings like Eugene O'Neill's *Long Day's Journey into Night* and *Ah, Wilderness!* (both starring master O'Neill interpreters Colleen Dewhurst and Jason Robards) and Tennessee Williams's *The Night of the Iguana*. The fare also headlines world premieres of new plays by six off-Broadway companies and the New York premiere of avant-garde theater artist Martha Clarke's evocative *Miracolo d'Amore*. On the whole, The Festival's dramatic offerings put the world itself on center stage.

Among seminal Festival performances is the first Soviet theater production to come to America in twenty-three years. *Brothers and Sisters*, a two-part, seven-hour production based on a trilogy by a celebrated Russian novelist Fyodor Abramov, offers a rare glimpse into postwar communal farm life in the Soviet Union. Winner of the Soviet State Prize in 1986, *Brothers and Sisters* is a stirring chronicle of the hardship and deprivation endured by the Russian peasants who took up new lives in the communes. The play will be performed in Russian, with simultaneous translation available.

At the razor-sharp edge of Japanese avant-garde theater is Shogo Ohta's *Water Station*, making its American premiere here. Performed by Tenkei Gekijo, the wordless drama follows twenty characters in shabby, disheveled garb journeying along a road taking them to an unknown destination. While the references to a post-nuclear holocaust are obvious, Ohta, who directs this production,

says *Water Station* is primarily a work about contemporary Tokyo. "The ragged costumes express how the characters feel," he comments. "Miserable. Broken. People don't notice that the ruin of the heart exists." The play's stylized, Noh-like movements and its silence are used, he continues, "to show the essence of human beings . . . . Silence may be an absolute affirmation. To exist, therefore, seems mainly to be in silence."

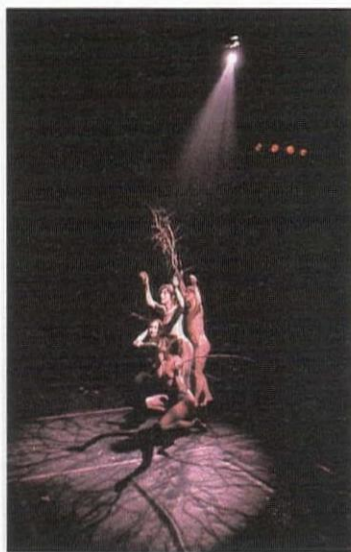
The war's profound impact upon individual lives is examined by Los Angeles writer Monoko Iko whose drama describes the trauma undergone by her Japanese-American family in American internment camps. Commissioned especially for The Festival, Iko's *Boutique Living and Disposable Icons* returns to the family of her *Flowers and Household Gods*. Centered around the marriage of the family's youngest child, *Boutique Living* examines the complex texture of American ethnic life. The world-premiere performance is staged by the Pan Asian Repertory Company, which mounted Iko's *Flowers and Household Gods* eight years ago.

Like sister works emerging from present-day South Africa, *You Strike the Woman, You Strike the Rock* has overwhelmed audiences in Great Britain, Australia, and throughout Europe. The Vusisizwe Players, in association with Johannesburg's Market Theatre Company, now bring to New York this true story of three women's battles against apartheid—presented with a rousing mixture of language, music, and mime.

Algerian playwright Fatima Gallaure-Bourega's *You Have Come Back* is an extraordinary exploration of the female experience. Its world-premiere performance (in English) by the Ubu Repertory Theater offers an intimate glimpse into the deep imprint of Islamic culture upon the lives of contemporary North African women. Gallaure-Bourega's painful relationship with an intolerant patriarchal father finds powerful expression in this masterpiece of poetic language, archetypal characters, song, and music.

A recommendation from Samuel Beckett brought Sean O'Casey's

Plays from every corner of the earth demonstrate the universality of dramatic art and the multitudinous variety of human experience.



© Gary Gunderson

Top: Circle Repertory Company will stage the New York premiere of *V & V Only*, June 14. Choreographer Martha Clarke, creator of *The Garden of Earthly Delights* (above), will present her new work, *Miracolo d'Amore*, also beginning June 14.





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Issues of the century—from war to minority concerns—are explored in compelling and insightful dramatic productions.



Photo by Richard Feldman



A trio of premieres: *Juno and the Paycock*, from Ireland's Gate Theatre (top); American Repertory Theatre's *Big Time: Scenes from a Service Economy* (middle); *The Leningrad Maly Dramatic Theatre's Brothers and Sisters* (above).

*Juno and the Paycock* to the attention of Festival organizers. Performed by Dublin's Gate Theatre, the bittersweet drama unfolds in a Dublin tenement during the Irish Civil War. A tale of wasted lives and the futility of revenge, *Juno and the Paycock* is also an uproariously funny celebration of the resilience of the Irish. This Festival staging will be an American premiere.

It is particularly fitting that the singularly American Joe Papp adds to the international pastiche with the English language premiere of *The Death of Garcia Lorca*, directed by Carlos Gimenez, at the renowned Public Theater/New York Shakespeare Festival.

Death is also the theme in another noteworthy Festival production, Jean Genet's *Deathwatch*. The explosive writer's first play has never before been integrated

Pavlovsky, produced in collaboration with Los Angeles's Stages Theatre, comes to New York for the first time. Pavlovsky himself will perform his one-man tour de force, *Potestad*.

The twelve-member Polish ensemble company Gardzienice will stage the New York premiere of *Avvakum* in the Cathedral of St. John the Divine, and Poland's CRICOT 2 will present *I Shall Never Return* at La MaMa Annex Theatre. Directed by Tadeusz Kantor, this musical drama creates an intimacy that is simultaneously emotional, visual, and aural.

Two exciting companies from Italy are both presenting New York premieres. Compagnia dell'Atto will perform the musical thriller *Daro' Quel Fior (I'll Give You That Flower)*. Autori Prima will present *La Nuotatrice Turca* ("The Turkish Swimmer"), depicting the adventures of an American jack-of-all-trades who travels to Rome in search of love—and finds the Eternal City not so different from his native Newark.

From the Far East comes one of Japan's most popular theater groups, Yume no Yumisha. Founder Hideki Noda wrote and will direct the New York premiere of *Comet Messenger-Siegfried*, a work incorporating music, acrobatics, and visuals.

And for a full-scale extravaganza, don't miss the Yinchuan Beijing Opera Troupe's *The Monkey King Goes Under the Sea*. With lavish costumes, acrobatics, and pantomime, this traditional work of Chinese opera theater—offered on The Festival's CHILDRENSFARE bill—tells the story of the Monkey King's battle with the Dragon King and his evil warriors.

While spotlighting the fact that theater has flourished internationally, Festival stages also include performances by American playwrights, among the world's most prolific. An "Off Broadway Tribute to the American Playwright" will feature premiere productions mounted by the Circle Repertory Company; the Ensemble Studio Theatre; INTAR Hispanic Arts Center, the experimental Mabou Mines; Theater for the New City, one of New York's oldest avant-garde companies; and the Pan

with his only ballet, *Adame Miroir*. Written after Genet's prison release in 1946, *Deathwatch* depicts a twisted world inhabited by three prisoners, where evil becomes good and murder is idealized. This unforgettable production was commissioned by the Haworth Summer Shakespeare Festival and is produced by the Roger Furman Theatre.

Plays brought to New York from every corner of the earth powerfully demonstrate the universality of dramatic art and the multitudinous variety of human experience. Indonesia's national poet Rendra accompanies his Teater Rendra for the American premiere of *The Ritual of Solomon's Children*. "The Pavlovsky Marathon," a trio of plays by the Argentine playwright, actor, and psychiatrist Eduardo



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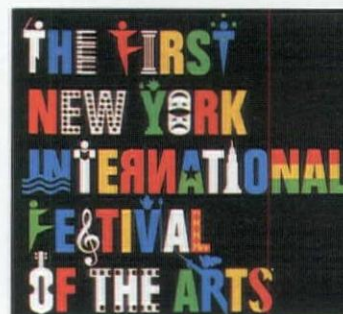
The London-based performance group *Station House Opera* (seen above in *Scenes from a New Jericho*) will present the world premiere of Piranesi in New York, June 14-18.

**At the performing frontier a new and eclectic genre of artists has emerged, blending and borrowing from other art forms.**

Asian Repertory Theatre, devoted to showcasing new works by and about Asians.

Two of America's premier regional theaters will present New York firsts. Boston's American Repertory Theatre will introduce Keith Reddin's satirical *Big Time: Scenes from a Service Economy*, a modern-day comedy of manners that follows the trials and travails of three yuppies. ART will also mount a production of Pirandello's *Six Characters in Search of an Author*. Los Angeles's Mark Taper Forum will present the New York premiere of *Green Card*, a timely exploration of America's immigrants.

New York's native Family Repertory Company will present *Family Cabaret*, incorporating vocalists, comedians, dancers, rappers, and music from the Family Band. The New Federal Theatre, a forum for minority actors and playwrights, will present the U.S. premiere of *Jika*, a South African play.



M U L T I - A R T

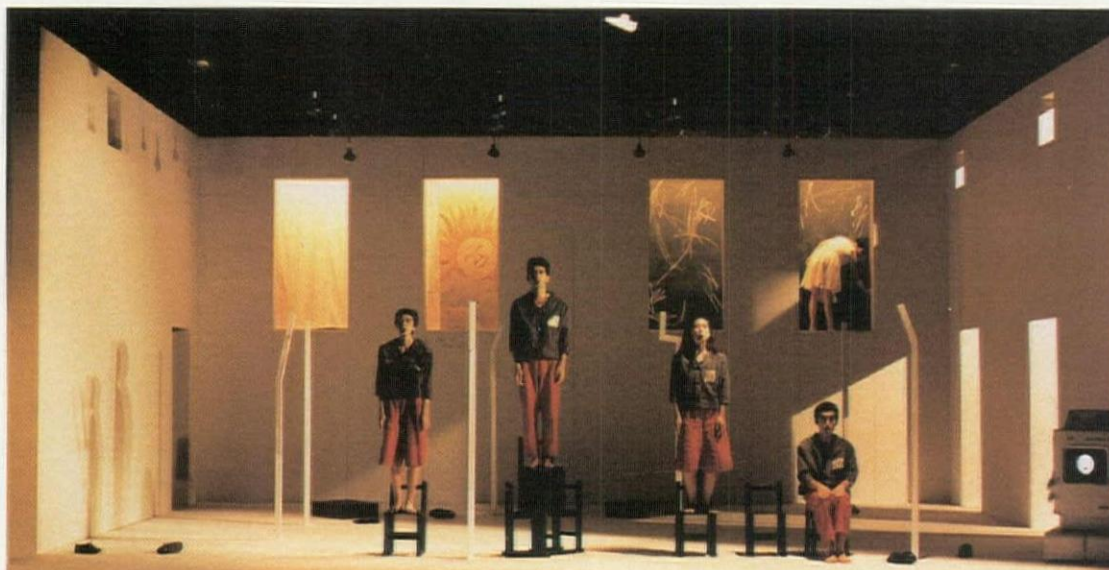
At the performing frontier a new and eclectic genre of artists has emerged, blending and borrowing from other art forms without inhibition. In an imaginative Multi-Arts component, The Festival salutes a broad range of groundbreaking creative material. Four of New York's most provocative producers—Creative Time: Dance Theater Workshop; The Kitchen Center for Video, Music, Dance, Performance, and Film; and Per-



**"I THOUGHT I WAS TOO SMALL  
FOR DREXEL BURNHAM."**







The Festival salutes a broad range of groundbreaking work by offering what well may be the masterpieces of the next century.

Performance Space 122 will be the venue for Kyoto's *Dumb Type* (top), June 30-July 3; and Danny Mydlack (above), who will present three performance portraits July 8-10. Opposite: Ralf Ralf makes its American debut with *The Summit*, July 15-18.

formance Space 122—present a wide-ranging Experimental Works Series. A gamut of free outdoor performances by musicians, composers, and choreographers from around the world offer a sampling of what well may be the masterpieces of the next century.

Billed as "a small punky festival within a festival," the East Village World's Fair Performance Festival is Performance Space 122's offering. Showcasing emerging performance artists from around the world, The Wild Card Series features everything from dance in a swimming pool to a concert with household appliances.

The Fair opens with Chicago's Lin Hixson and Goat Island in *Soldier, Child, Tortured Man*, a dance-performance piece whose riveting subject matter is politically extreme El Salvador. Los Angeles native John Fleck calls *I Got the He-Be-She-Be's* a "one-man, two-person, multimedia, postmodern exercise." With humor as well as passion, Fleck depicts the desperation with which his male and female halves attempt to fall in love with each other. Tim Miller's *Some Golden States* is another version of life in the eighties, tracing a gay man's odyssey from Whittier, California, to San Francisco to New York.

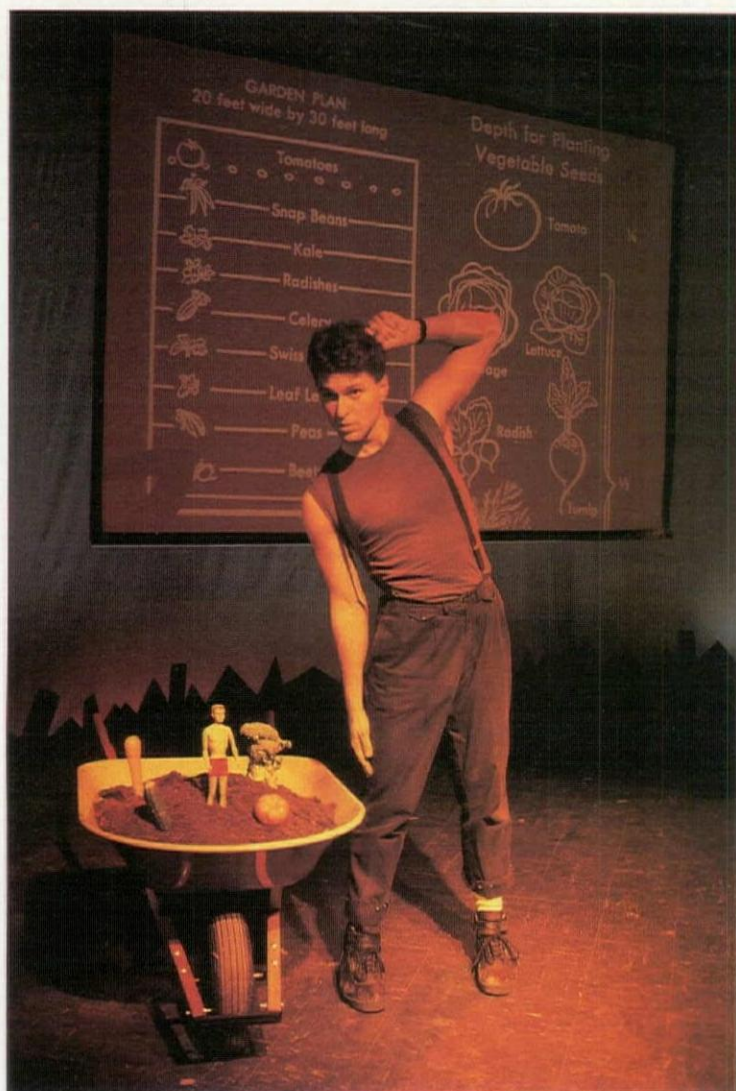
At a more conceptual end of the performance spectrum is Belgium's Pat Van Hemelrijck, whose *Tout Suit* is a "concert of images for eighty-five objects." Operating household appliances from an adapted piano keyboard, Van

Photo by Rozzie Sharp









© Dona Ann McAdams NYC

**Bold and brash, these young artists address a gamut of contemporary concerns with electric immediacy.**



Jean Goussebaire

Top: Tim Miller, a founding director of Performance Space 122, brings his one-man odyssey of life in the eighties, *Some Golden States*, back to P.S. 122, July 1-3. Above: Daniel Larrieu/Astrakan will present *Waterproof*, a contemporary aquatic dance accompanied by live and prerecorded video images, at Columbia University, June 22-24.

Hemelrijck orchestrates a witty and provocative concert. Andrzej Grabowski's one-man *Audience 5* is a lecture on contemporary music with an arresting conclusion.

Original visual theater that takes on the "cultural schizophrenia" created by the East-West encounter is the specialty of Kyoto performance group Dumb Type. "These are not Butoh dancers," says Performance Space 122's Mark Russell. "This is modern Japan throwing back the images they've been bombed with."

Coming to Dance Theater Workshop from Australia is the Even Orchestra in its American debut. This film/theater production offers a one-of-a-kind brand of animation and costuming, with soundtracks created by an array of noisemakers and musicmakers.

Britain's dramatic duo Ralf Ralf gives its American premiere with *The Summit*. A probing look at Reykjavik, the work examines the moments before language is verbal, depicting the frustrating meeting between world superpowers through the nervous systems of two men unable to agree.

Daniel Larrieu's French contemporary dance company Astrakan performs its aquatic ballet *Waterproof* (which takes place in and out of the water), accompanied by

stallation and performance at the Brooklyn Bridge Anchorage, inspired by Piranesi's imaginary archeologies of ancient Rome.

*Piranesi in New York* is a new work by London's Station House Opera, which draws its own conclusions about the relationships among architecture, clothing, furniture, and sculpture. San Francisco's Contraband will also stage an event in the Brooklyn Bridge Anchorage. *Oracle*, a three-part performance, "begins in a junkyard, moves through the grave and comes to rest in the heart."

A video documentary series at The Kitchen offers works whose subjects range from the Palestinian in Israel to racial harassment in Britain to a delightful Brazilian spoof of network news coverage. Experimental art-rock bands Cassiber, from Germany, and Laibach, from Yugoslavia, also take over the Kitchen.

On Central Park's SummerStage free weekend events will include dance and music performers Kei Takei Moving Earth with Soh Daiko, new folk artists Peter Ostroushko and the Mando Boys, the Washington Squares, and Dianne McIntyre. The eclectic musical menu at SummerStage includes *Pianosaurus*, *Arrow*, *Brave Combo/Horseflies*, and *Malombo* with dancers Beth Soll & Company. Midday concerts at four downtown sites presented by Lower Manhattan Cultural Council will feature works by such exciting young composers as Chacabuoco, Olu Dara and the Okra Orchestra, David Lopato, Kevin Eubanks, Jan Ira Bloom, and Empire Loisaída.

Dancing in The Streets and Lower Manhattan Cultural Council will produce "Some Summer Dancing," a series of early-evening performances of choreography and music, including Molissa Fenley, Douglas Dunn and Dancers, and Yoshiko Chuman and The School of Hard Knocks.

"A combination of romance and reality" is Martin Segal's description of this Festival of the century. When it's over, heads will be reeling, feet will be tapping, and spiraling across the world will be soaring. And, best of all, a sequel is already planned to keep that rhythm growing.

live and prerecorded video images. Fresh Tracks provides an important and increasingly rare forum for up and coming choreographers. DTW's oldest single program, Fresh Tracks has helped launch such well-known choreographers as Molissa Fenley, Bill T. Jones, Bebe Miller, Marta Renzi, Nina Wiener and Belgium's Anne Teresa de Keetsmacker. Creative Time will host a large in-



# THE FIRST NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS

## DANCE

American Ballet Theatre: 6/11  
American Ballroom Theater: 6/22-25  
Pina Bausch Tanztheater Wuppertal:  
6/27-29, 7/1-3, 5, 7-10  
Merce Cunningham Dance  
Company: 7/9-10  
Dance Theatre of Harlem: 6/28-7/3  
Frankfurt Ballet: 6/14-19  
Suzushi Hanayagi/Katsuhiko  
Yamaguchi: 6/15-17  
National Dance Institute: 6/12 & 14  
New York City Ballet: 6/25-26  
Kazuo Ohno: 6/28-30  
Jean-Pierre Perreault: 6/29-7/2

## MUSIC

American Composers Orchestra: 6/26  
The American Popular Song—From  
Broadway to Hollywood: 6/20  
**Avant-Garde Vocal Series**  
Electric Phoenix: 6/29  
*Punch & Judy*: 6/22  
Three Vocalists: Joan La Barbara,  
Shelley Hirsch & Frank Royon  
Le Mee: 7/6  
Pierre Boulez and the Ensemble  
Intercontemporain of Paris: 6/15-17  
Carter Brey in Recital: 7/10  
Chamber Music Society of Lincoln  
Center: 6/14, 16, 19, & 21  
Chicago Symphony: 6/24  
Film/TV Scoring Seminar: 7/7  
Hagerstens Motetkor: 6/18 & 20  
**International Competition  
Winners Series**  
• Busoni: 7/5  
• Evian: 6/28  
• Harveys Leeds: 6/30  
• Long-Thibaud: 6/29  
• Montreal: 6/21  
• Nielsen: 7/7  
• Queen Elisabeth: 6/16  
**International Pops Series**  
• Les Amazones de Guinée/Doudou  
Ndaiye Rose: 7/7  
• Asha Bhosle: 6/17-18  
• Ryuichi Sakamoto: 6/24  
• Youssou N'dour/Salif Keita: 6/30  
**International String Quartets**  
• Bartok Quartet: 7/9  
• Chilingirian Quartet: 7/7  
• Juilliard Quartet: 6/14  
• Orford Quartet: 6/21  
JVC Jazz: 6/24-7/2  
London Sinfonietta: 7/6-7  
Orchestre symphonique de  
Montréal: 6/27  
New Stockholm Chamber  
Orchestra: 6/26  
New York Chamber  
Symphony: 6/16, 19, & 23  
New York Choral Society: 6/21  
New York City Opera: 7/6  
New York Philharmonic: 6/13, 16, & 18  
Philadelphia Orchestra: 6/15 & 17  
Placido in the Park: 7/11  
Saint Louis Symphony: 7/8-9  
Sibelius Academy Quartet: 7/7  
**Snug Harbor SummerSounds**  
• Judy Collins: 7/2  
• Ronnie Milsap: 7/9  
"Pop" Songwriters Workshop: 6/28  
Toru Takemitsu & Sound Space  
ARK: 7/5-8  
Robert White: 6/18-19  
Young Concert Artists: 6/15 & 22

Join the celebration of a century! To choose from the sumptuous feast of Festival performances use the alphabetical listing below. This can easily be cross-referenced with the pocket guide found between pages 40 and 41.

## THEATRE

### FEATURED COMPANIES

American Repertory Theatre: 7/1-9  
Setsu Asakura: 6/25  
Autori Prima: 7/5-9  
Bloomsday on Broadway: A James  
Joyce Celebration: 6/16  
Circle in the Square Theatre: 6/14-7/10  
Circle Repertory Company: 6/14-7/10  
Compagnia dell' Atto: 6/28-7/3  
Martha Clarke: 6/14-7/10  
CRICOT 2: 6/14-26  
Ensemble Studio Theatre: 6/15-7/10  
The Family Repertory Company: 7/1-9  
Gate Theatre: 6/14-7/10  
Gardzienice: 6/14-25  
Haworth Summer Shakespeare  
Festival: 6/14-28  
INTAR Hispanic American Arts  
Center: 6/15-7/10  
Robert Klein: 6/19-20  
Leningrad Maly Dramatic  
Theatre: 6/16-7/2  
Bob McGrath: 6/18-19  
Mabou Mines: 6/17-7/10  
Mark Taper Forum: 6/14-25  
Masaji Terasawa: 6/19  
New Federal Theatre: 6/30-7/10  
The O'Neill Centennial  
Celebration: 6/14-7/9  
Pan Asian Repertory Theatre: 6/21-7/10  
Eduardo Pavlovsky and Stages  
Theatre: 6/15-27  
Fred Penner: 6/17-18  
Sandglass Theater: 6/16-7/10  
Teater Rendra: 6/21-26  
Tenkei Gekijo: 6/19-22  
Theater for the New City: 6/20-7/10  
Théâtre de l'Ombrelle: 6/16-19  
Jackie Torrence: 6/18-19  
La Troupe Circus: 6/17-19  
Ubu Repertory Theater: 6/21-7/2  
Vusisizwe Players: 6/21-25  
The Women's Project and Productions,  
Inc.: 6/21-7/3  
Yinchuan Beijing Opera Troupe: 6/16-19  
Yume no Yuminsha: 7/7-10  
**PRODUCTIONS**  
*Ah, Wilderness!*: 6/15-7/7  
*Alma*: 6/15-7/10  
*Antigona Furiosa*: 6/26  
*Avvakum*: 6/14-25  
*Big Time: Scenes from a Service  
Economy*: 7/1-2  
*Boutique Living and Disposable  
Icons*: 6/21-7/10  
*Brothers and Sisters*: 6/16-7/2  
**CHILDRENSFARE**: 6/16-19  
*A Circle*: 6/20-7/10  
*Comet Messenger - Siegfried*: 7/7-10  
*The Death of Garcia Lorca*: 6/17-7/10

*Deathwatch*: 6/14-28  
*An Evening with Robert Klein*: 6/19-20  
*Family Cabaret*: 7/1-9  
*Flow My Tears, the Policeman  
Said*: 6/17-7/10  
*Green Card*: 6/14-25  
*I Shall Never Return*: 6/14-26  
*I'll Go On*: 6/21-7/10  
*Jika*: 6/30-7/10  
*Juno and the Paycock*: 6/14-7/2  
*Letters to a Daughter from Prison:  
Nehru and Indira*: 7/1-2  
*Long Day's Journey Into Night*: 6/14-7/9  
*Mapping Theatrical Territories: An  
Exploration Among Theatre Artists of  
the World*: 6/24-7/3  
*Miracolo d'Amore*: 6/14-7/10  
*The Night of the Iguana*: 6/14-7/10  
*La Nuotatrice Turca*: 7/5-9  
*Pablo*: 6/15-27  
*Potestad*: 6/15-27  
*The Ritual of Solomon's Children*: 6/21-26  
*Sand*: 6/16-7/10  
*Six Characters in Search of an  
Author*: 7/6-9  
*Slow Motion*: 6/15-27  
*Ti Daro' Quel Fior*: 6/28-7/3  
*V & V Only*: 6/14-7/10  
*Water Station*: 6/19-22  
*Welcome Back to Salamanca*: 6/15-7/10  
*You Have Come Back*: June 21-7/2  
*You Strike the Woman, You Strike the  
Rock*: 6/21-25

## MULTI-ARTS

**CENTRAL PARK SUMMERSTAGE**  
American Tap Dance Orchestra, Lenny  
Pickett, and The Persuasions: 6/17  
Arrow: 6/26  
Beausoleil: 7/10  
Brave Combo/Horseflies: 7/2  
Kei Takei Moving Earth with Soh  
Daiko: 6/24  
Malombo with Beth Soll &  
Company: 7/1  
Dianne McIntyre: 7/8  
Peter Ostroshko & the Mando Boys  
and John Fahey: 6/18  
Pianosaurus and Jonathan Richman: 7/9  
Washington Squares: 6/25  
**EXPERIMENTAL WORKS**  
Art in the Anchorage (Exhibit):  
Through 7/17  
Gerald Brown: 6/24-26  
Cassiber: 6/18-19  
Contraband: 6/22-25  
Cement Beach: 6/24-26, 7/1-3, 7/7 & 9  
Dumb Type: 6/30-7/1, 3, 7/7-10  
Even Orchestra: 6/22-25  
John Fleck: 6/17-19, 6/23-26  
Terry Galloway: 7/6-7  
Andrzej Grabowski: 6/29-30

Pat Van Hemelrijck: 6/17-19  
Lin Hixson: 6/16-19, 6/23-26  
Hothouse: 6/19 & 26, 7/3 & 10  
Laibach: 6/24-25  
Daniel Larrieu/Astrakan: 6/22-24  
Tim Miller: 7/1-3  
Danny Mydlack: 7/8-10  
Leonard Pitt: 6/16-19, 6/23-26  
Ralf Ralf: 6/15-18  
Ian Smith/Roger Ely: 6/22-23  
Station House Opera: 6/14-18  
Video Documentary Series:  
6/14-18, 21-25  
**LOWER MANHATTAN  
CULTURAL COUNCIL**  
Geri Allen: 6/30  
Jane Ira Bloom: 6/23  
Ladji Camara: 6/24  
Chacabuco: 7/1  
Olu Dara and the Okra Orchestra: 6/21  
Empire Loisaida: 7/8  
Kevin Eubanks: 6/28  
Bireli Lagrene: 6/22  
David Lopato and Ensemble: 7/6  
**LOWER MANHATTAN CULTURAL  
COUNCIL AND DANCING IN THE  
STREETS: SOME SUMMER  
DANCING**  
Molissa Fenley/Women of the  
Calabash/New Work for Dancers By  
Michael Moschen: 7/5  
O.D.C.—San Francisco/Douglas Dunn  
& Dancers/TBA: 7/6  
Keith Young/Soh Daiko/Yoshiko  
Chuma and the School of Hard  
Knocks: 7/7  
Yomo Toro: 6/17  
Reggie Workman and Ensemble: 6/29

## FILM & TELEVISION

**American Avant-Garde Series**  
• Perry Miller Adato: 7/9-10  
• Kenneth Anger: 6/24-25, 7/2-3  
• Nancy Baer: 6/18-19  
• Bruce Baillie: 6/29-30, 7/2-3  
• James Benning: 7/3  
• Stan Brakhage: 6/24, 25, 26, & 28,  
7/2, 3, 5, & 6  
• Robert Breer: 6/26 & 28, 7/5-6  
• James Broughton: 6/24-25  
• Rudy Burckhardt: 6/18-29, 7/1-2  
• John Cassavetes: 6/30  
• Shirley Clarke: 6/26 & 28, 7/1  
• Bruce Connor: 7/5-6  
• Tony Conrad: 7/2-3  
• Joseph Cornell: 6/24-25  
• Maya Deren: 6/24-25  
• Maya Deren/Alexander  
Hammid: 6/24-25  
• Robert Downey: 6/ 29-30  
• Geoff Dunlop: 7/2-3  
• Ed Emshwiller: 7/5-6  
• Susan Fanshel/Jill Godmilow: 7/9-10  
• Hollis Frampton: 7/5-6  
• Robert Frank/Alfred Leslie: 6/28-29  
• Ernie Gehr: 7/5-6  
• Barry Gerson: 7/5-6  
• Peter Glushanok: 7/2-3  
• Red Grooms/Mimi Gross: 7/9-10  
• Ian Hugo: 6/26 and 28  
• Ken Jacobs: 6/29-30, 7/2-3  
• Larry Jordan: 7/5-6, & 9-10  
• George Kuchar: 7/7  
• George Landow: 7/2-3, & 5-6  
• Standish Lawder: 7/5-6  
• Willard Maas: 6/24-25  
(continued on next page)

American Express, through the Theatre Development Foundation, provides up-to-date information on dates, times, locations, and tickets. Inside the state of New York and outside the U.S., call 212-587-1111; outside the state, call 1-800-782-4369.



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(continued from previous page)

- Jonas Mekas: 6/25-26, 7/2-3
- Marie Menken: 6/25-26, 29-30
- Robert Nelson: 7/5-6
- Ron Peck: 6/18-19
- Sidney Peterson: 6/26 & 28
- Yvonne Rainer: 6/25-26
- Mark Rappaport: 7/7
- Hans Richter: 7/7
- Ron Rice: 6/28 & 29, 7/1-2
- Paul Sharits: 7/5-6
- Harry Smith: 6/24-25
- Warren Sonbert: 7/2-3, & 7
- Michael Snow: 7/2-3
- Stan Vanderbeek: 6/29-30
- James Whitney: 7/2-3

A Tribute to Fred Astaire: 6/23

#### Great Masters on Television Series

- Fred Astaire: 6/15
- George Balanchine: 6/14
- Pablo Casals: 6/24
- Lee J. Cobb: 7/1
- Katharine Cornell: 6/30
- Agnes de Mille: 6/16
- Marlene Dietrich: 7/8
- Duke Ellington: 6/25
- Benny Goodman: 6/21
- Martha Graham: 6/18
- Helen Hayes: 7/2
- Danny Kaye: 7/5
- Gene Kelly: 6/17
- Beatrice Lillie: 7/9
- Alfred Lunt & Lynn Fontanne: 6/28
- Mary Martin & Noel Coward: 7/6
- Ethel Merman: 7/7
- Igor Stravinsky: 6/23
- Arturo Toscanini: 6/22
- Orson Welles: 6/29

#### International Treasures of Film 1910-1980 Series

- Laslo Benedek: 7/9
- Ingmar Bergman: 7/4
- Andre Calmettes: 6/28
- George Cukor: 6/30
- Walt Disney: 6/24
- Sidney Franklin: 7/2
- Sidney Lumet: 7/3
- Febo Mari/Arturo Ambrosio: 6/28
- Louis Mercanton: 6/28
- Eugene Nowland: 6/28
- Michael Powell/Emeric Pressburger: 6/25
- Jean Renoir: 6/26 & 7/10
- Victor Schertzinger: 7/5
- Francois Truffaut: 7/1
- Orson Welles: 7/7
- Robert Wise/Jerome Robbins: 6/23
- Sam Wood: 7/8
- William Wyler: 6/27
- "War and Peace": 6/25 & 7/9

#### S Y M P O S I A

Dance Symposium: New Directions in Dance: 6/22

Directors' Symposium/Workshop: The Director in  
Twentieth Century Theatre: 6/23

Film Symposium: Has Cinema Fulfilled its Promise  
as the Art of the Twentieth Century?: 6/21

Lecture by Eugene Ionesco: Who Needs Theatre  
Anymore?: 6/15

Music Symposium: Does Technology Shape Musical  
Thought Today?: 6/14

Musical Theatre Symposium: The Challenge of  
Creating a Musical Today: 6/16

Playwrights' Symposium: The Challenge of Writing  
for the Theatre Today: 6/16

To purchase tickets from individual box  
offices, please refer to the directory of  
performance locations found in the  
front of the pocket guide.



# Cross Country

## Art

### Comic Delights

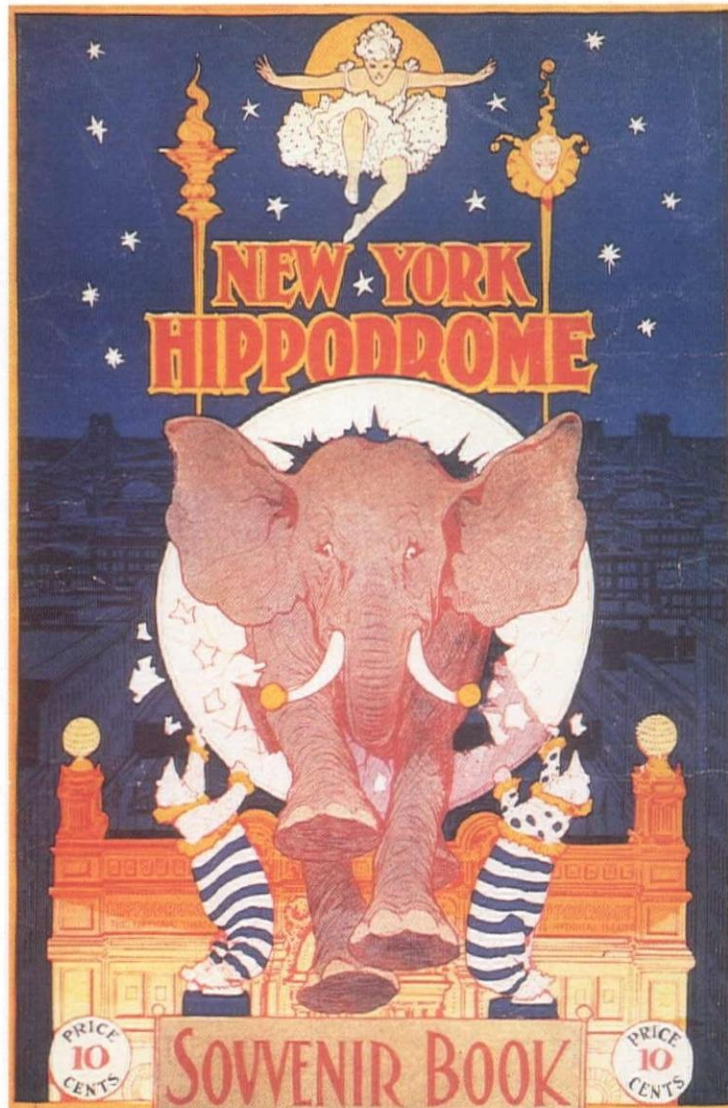
For years, Winsor McCay delighted readers of the largest newspaper editorial pages with his incisive, exquisitely drawn political cartoons. He is most famous for his comic strip *Little Nemo in Slumberland*, which was avidly followed by millions of readers each week. He was also the first to use cartoon characters as the subject of animated films. Among the people he influenced are Walt Disney, Maurice Sendak, and Garry Trudeau. Viewing the retrospective exhibition "Dreams in Motion: The Art of Winsor McCay," at the Katonah Gallery in Katonah, New York, from June 5-July 25, one can easily see why. Tearsheets from newspapers and drawings present the range of McCay's creation of a new kind of comic drawing—the incorporation of panoramic views and realistically depicted characters. His achievements in animation are represented as well, through original drawings on celluloid, film clips, and videos.

### Captured Moments

For most of us, a photograph is a way to preserve a personal moment. In the hands of a master, the camera becomes much more. "Captured Moments: Kertesz, Doisneau, Boubat," an exhibition on view at the Saint Louis Art Museum June 21-August 12, features fifty photographs by three European masters: Andre Kertesz, Robert Doisneau, and Edouard Boubat. Drawn from the museum's permanent collection, these pictures share a rich and elegant view of Paris life. Kertesz, a pioneer of the hand-held 35mm camera, influenced a generation of photographers with his spontaneous images of the Paris cityscape and its lively art world, and by experimenting with abstraction in a series of nude distortions. One of those he influenced was Doisneau, whose warm, witty images catch and hold fragile moments in post-World War II Paris. Boubat focused on the people of the city, revealing the joys and emotions of city life through images of lovers, children, and crowds.

### Views of the Real World

A curator, viewing one of Garry Winogrand's photographs, once asked him, "How long did it take you to make that picture, Mr. Winogrand?" The photographer's answer: "I think it was a hundred and twenty-fifth of a second." That exchange,



Winsor McCay, most famous for his *Little Nemo in Slumberland* comic strip and his animated films, was a self-taught artist who created from images in his mind—he never worked from photographs. In the early part of the twentieth century, McCay was influenced by the circus and theater, which is evident in works such as his *New York Hippodrome Souvenir Book* illustration (left), circa 1908.

Photo by John Canemaker. Collection of J.J. Sedelmaier

reported by John Szarkowski in *Winogrand: Figments from the Real World*, the book that accompanies "Garry Winogrand," the retrospective exhibition at the Museum of Modern Art May 15-August 16, is both instructive and deceptive. It belies his powerful, richly textured photographs, but it also suggests his preoccupation with capturing scenes of everyday life.

Winogrand, who died in 1984, remained a controversial figure throughout his life; many critics found his disregard for conventional design ideas jarring. This exhibition reveals the scope of Winogrand's career with more than two hundred photographs, including some which were developed posthumously. After its New York showing, the exhibition will embark on a national tour through 1990, traveling to the Art Institute of Chicago

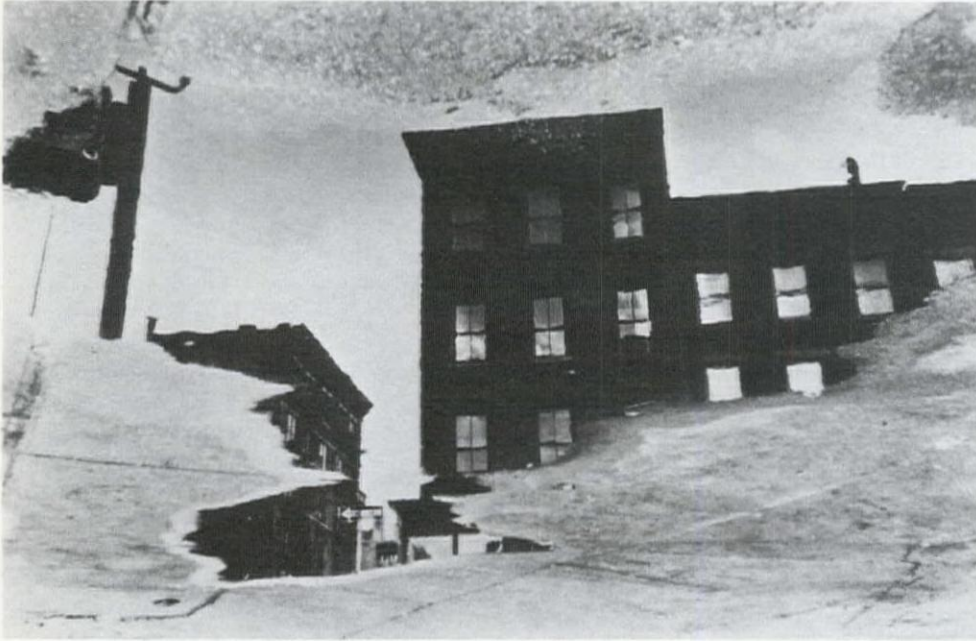
(September 17-November 13); the Carnegie Mellon University Art Gallery (February-April, 1989); the Museum of Contemporary Art in Los Angeles (May 12-August 17, 1989); the Archer M. Huntington Art Gallery at the University of Texas, Austin (September 7-October 22, 1989); the Center for Creative Photography at the University of Arizona, Tucson (November 1989-January 1990).

### Artistic Visionaries

Everyone agrees that artists need a special kind of vision to create extraordinary works. Now, a special kind of exhibition takes us beyond vision to explore the nature of the creative process. "Art of the Eye," on view at the New York State Museum April 30-July 4, is a juried collection of fifty-two works



## Cross Country



in a variety of media created by twenty-four artists with vision impairments ranging from myopia to total blindness. "What may at first glance appear to be works about sensory restrictions are seen to be examples of enhanced expressions of available sight," Scott Nelson, project director and originator of the exhibit, has written. "For each artist . . . in his or her vision becomes activated and is fueled by necessity and translated into shape, form, and color by drawing upon spatial memory, imagination and dreams." Following this showing, the exhibition will travel to the Exploratorium in San Francisco and the Duluth Art Center in Minnesota.

### Guggenheim Glasnost

A historic cultural exchange takes place this summer between the Guggenheim Museum and the National Gallery of Art.

Reflecting Perry Street, a 1980 photograph by Flo Fox included in the New York State Museum's "Art of the Eye" exhibition.

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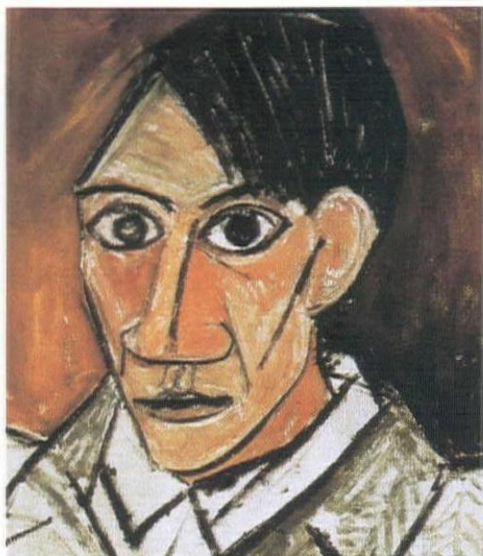
## Cross Country

ague. From June 3-September  
seum will present "Guggenheim  
orks by artists such as Cezanne,  
lunch, and Picasso, loaned from  
er of these paintings have never  
fork. The exhibit will also in-  
hoslovakian and East European  
developed at parallel times. The  
iprocate later in the year, send-  
Prague, November 10-January  
by Klee, Miró, Dubuffet, and  
e of the most extensive exhibi-  
ieth-century art from the West  
ern Europe.

## Festivals

### n Anniversary

s festivals, and for forty years  
estival has been presenting nine



*The Guggenheim Museum's exhibition includes Pablo Picasso's 1907 Self-Portrait.*

weeks of outstanding concerts of symphonic and chamber music, opera and jazz works, amid the breathtaking beauty of the Rocky Mountains. This year's fortieth-anniversary presentation of the premier American music event runs from June 24-August 21. The focus is on Australian music, featuring composers Peter Sculthorpe, Vincent Plush, and guest pianist Anthony Fogg. In addition, music director Jorge Mester will conduct a fully staged production of *Don Giovanni* and a concert version of *Salome*. Five orchestras composed of students and faculty attending the Aspen Music Festival and School will also perform a variety of works. For ticket information, call 303/925-9042 or, after June 13, 303/925-9042.

### Keystone Music

Offering a summer of unique performances, the Keystone Music Festival, held at Colorado's Keystone Resort, is following up its inaugural season with an ambitious three-month program run-



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ning from June 11-September 4. The Summit Brass, an ensemble composed of fourteen artists from various American orchestras, returns for two concerts, June 11 and 18. A new feature of the festival this year is the Great Artist Series, featuring such classical artists as Yefim Bronfman and Gary Graffman and flutist Carol Wincenc performing with the festival's resident orchestra, the National Repertory Orchestra. Doc Severinsen and Mannheim Steamroller's Chip Davis and Jackson Berkey will perform pops concerts, and the orchestra will present a Mostly Mozart and Bach festival, August 24-September 4. For further information, call 303/468-4130 (in Colorado) or 800/451-5930.

### Jacob's Pillow

Jacob's Pillow Dance Festival director Liz Thompson has compared the ten-week event to an Alexander Calder mobile—"a beautiful balanced object that changes each summer." This year the Massachusetts festival, which kicks off on June 18,

features a stunning array of the best in dance and music. Each week features its own treat: from June 21-25, the Alvin Ailey Repertory Ensemble; June 28-July 2, the Pittsburgh Ballet Theatre; July 5-9, the Roots of Creole (with performers from around the world performing sambas, mazurkas, stick dances, and traditional Angolan music); July 12-16, the American Ballroom Theatre; July 19-23, the Hubbard Street Dance Company; July 26-30, the Miami City Ballet; August 2-6, Pilobolus; August 8-21, Splash (a festival-within-a-festival, presenting a number of music and performance-art events, including world premieres from choreographers Ushio Amagatsu and Mark Dendy); August 23-27, the David Parsons Company. For ticket information, call the box office at 413/243-0745.

### Mozart in Oklahoma

The fourth season of the OK Mozart International Festival takes place in Bartlesville, Oklahoma, from June 10-18. Artistic director Ransom Wilson leads

his Solisti New York Chamber of concerts featuring such guitarists Robin Sutherland, of the San Francisco, and flutist Alain Marion; violinist J. guitarrist Manuel Barrueco.

The opening Candlelight Concert on June 12 brings the Palace Chamber Orchestra performing the Bach *Goldberg Variations*. The Fourth Annual Woolaroc Outdoor Music Festival at the nature preserve and lodge Phillips as a weekend retreat) will feature Handel accompanied by features Barrueco and Swensen performing orchestral works by Haydn and Beethoven in a finale concert on June 18 highlighting a dramatic presentation of *Mozart's Triumph* through his letters.

Special events include the Festival's feature performances; lectures on architecture, house, and ranch architecture. The festival itself takes place at the Center, an outstanding performance space designed by the Frank Lloyd Wright Taliesin West. Architectural projects by Citret will be exhibiting in the courtyard. Ticket prices range from \$5 to \$35. Showcase events are free. For more information, call the festival office (918) 335-1111.

### Dance

#### Warehouse B

The Dance Factory, the Milwaukee-based stage performing space and dance laboratory, is located in a renovated building in the city's historic Walker Point neighborhood. The Factory offers space to experiment with new dancers, and present more performances to audiences, the building has deliberately left the original floors, and brick walls in place to distract the audience's attention from the performance itself. There is no proscenium, or wings. The size of the Factory is deliberately flexible, with a close relationship between performances (the theater seats approximately 100 people on informal risers).

In this innovative, new-age space, the Ballet of West Germany will open its first season with special performances of *Othello* from June 24-26. The

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tion between the two companies: the Dance Factory was patterned after the Kampnagelfabrik theater in Germany, where the Hamburg Ballet often performs. The Hamburg company will also present five performances in Milwaukee's Performing Arts Center, from June 29-July 3.

## Literature

### Enchanting Tales

The New York Public Library is mounting an exhibition from the land of enchantment. From June 11-September 9, "Timeless Tales: Three Centuries of Children's Books from the New York Public Library," will present more than two hundred manuscripts, original illustrations, and rare editions representing children's favorites from the seventeenth century to the present. Highlights include: Kate Greenaway's original watercolor illustrations for *Mother Goose*, or *the Old Nursery Rhymes*;

N.C. Wyeth's oil paintings for *Kidnapped* and *Treasure Island*; the first children's book illustrated with photographs, by Edward Steichen; the original manuscript of *The Secret Garden*; and Truman Capote's unpublished illustrated manuscript of a children's story, *Can a Pig Fly?*

## Theater

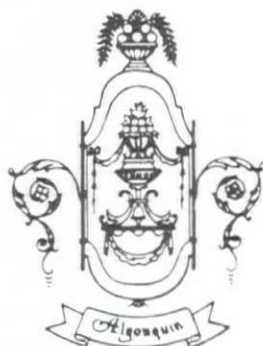
### Favorite Son

The story has it that a photograph brought Mark Twain to Elmira, New York—a picture of Olivia Langdon. Twain took one look, fell in love, and came to the city to court her. Two years later they were married, and the author spent the next twenty summers in Elmira, where he wrote *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, *The Prince and the Pauper*, and *A Connecticut Yankee in King Arthur's Court*.

The city is celebrating its most famous citizen

with the second annual production of the *Mark Twain Musical Drama*. From June 23-September 18, the Elmira College Murray Athletic Center (known as the Domes) will be transformed into a stage the size of a football field. Inside, through music, drama, and dance, scenes from Twain's life, and his novels are presented on a stage that features a forty-foot-high replica of his Quarry Farm summer home (which revolves to become a fifty-foot-high steamboat, complete with whistle). Executive producer William Perry, an acknowledged Twain expert, teamed with Jane Iredale to write the drama (the two had worked together on the Peabody Award-winning Mark Twain series for television). Tickets range from \$12-\$18. Call 607/739-3658 for more information.

**Correction:** The photograph of Larry Kirkland's sculpture, which appeared on page 50 of our November 1987 issue, is copyrighted and should have been credited © Andrew Kramer, AIA. HORIZON regrets the error.



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# Arts Exchange

## A Diversity of Ideas

"I thought it was terrific! I wish it had gone on longer," is the way **David Rhodes**, president of the School of Visual Arts, sums up the February 25 Arts Exchange luncheon held at the **Algonquin Hotel** in New York. These luncheons, hosted regularly by **HORIZON** publisher **Gray D. Boone**, bring people from the arts and business communities together in an informal setting to share good food and good conversation. Exchange of information is what these luncheons are all about. Rhodes, for example, had a "serendipitous" conversation with **Ann Bastian**, director of the Luxembourg National Tourist Office. "She indicated that it's very difficult for artists from Luxembourg to get a showing in New York. It just so happens that I am going to be doing something along those lines—letting some Dutch artists use my gallery—this July." Rhodes urged Bastian to keep in contact with the School of Visual Arts' director of public relations, **Joel Garrick**, who was also at the luncheon, who could tell her of other opportunities.

"You have to be well known before it becomes easy for you to exhibit," explains Bastian. "Even if you are an excellent artist. You can buy yourself into a gallery, of course, but for somebody who doesn't have the means it becomes next to impossible. I have tried to help some Luxembourg artists, but aside from a small exhibit at a bank or airline, I have never been successful." She adds that some of the people at the luncheon were "surprised" at the difficulty she expressed, and that she was pleased with the opportunity to talk about the problem.

**Alice Fordyce**, president of the Mary Lasker Foundation, was also pleased to spread the word about Bargemusic, a series of chamber music concerts held each Thursday evening and Sunday afternoon throughout the year on an old coffee barge at the Fulton Ferry Landing. Fordyce points out that the popularity of the concerts is due to word-of-mouth, since "you can't advertise. You'd sink the barge!" Bargemusic came about, she says, through the efforts of Olga Bloom, who bought the old barge, renovated the interior using old doors and panels from abandoned Staten Island ferry boats, and negotiated its permanent mooring at the landing. "It's a unique contribution to the life of New York City," says Fordyce. "There's the intimacy of it. It makes a perfect setting for that kind of music. I've never taken anyone who didn't feel that they were underprivileged not to have known about it sooner."

**Kathleen Maurer**, of the University of Massachusetts Fine Arts Center, was not familiar with the concerts and was delighted to hear about them. "It was really terrific to hear that chamber

music can be heard in a location like that and still be appreciated. Institutions like ours are able to do chamber music because of our educational mission but a lot of smaller presenters aren't able to do it because the public doesn't come out and the costs have become prohibitive. It was gratifying to hear that people are, in fact, thinking of chamber music as a viable arts event.

"The thing that stands out in my mind about the luncheon," she continues, "was the great diversity of people who attended. It's a wonderful forum for the exchange of ideas and for making contacts. I really think it's working."

Also attending the luncheon were **Charles Vaughn**, assistant director/curator, Constitution Hall; **Vesna Loney**, director of the Yugoslavian Tourist Office; **Jeanne Hodges**, from the National Endowment for the Arts; **Jeremy Kaplan**, account executive for Serino Coyne & Nappi; **Sam Beller**, Diversified Advisory Services; **Ron Pizzuti**, **HORIZON** associate publisher **John-Peter Hayden, Jr.**; and **HORIZON** national sales director **David J. Fandetta**. □

*All left to right: Guests at the February 25 Arts Exchange luncheon held at the Algonquin Hotel included Charles Vaughn and Vesna Loney (right); Jeanne Hodges and Alice Fordyce (below, left); and Charles Rhodes and Joel Garrick (below, right).*

